

VARIETY

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48 PAGES

HARDING STARTS SONG WAR

LOEW'S 15TH ANNIVERSARY CAUSE FOR CELEBRATION

All Points on Loew Circuit Will Have Gala Week During October—Systematized Publicity Campaigning to Boost Loew's.

A week during October will be set aside throughout the Loew Circuit to mark the 15th anniversary of Marcus Loew and his associates into vaudeville.

The week will be made a gala one at all Loew theatres. Special attractions are to be provided. A feature of the celebration will be the distribution of the Loew Souvenir Booklet, prepared for the purpose of informing the Loew patrons of the internal workings of the Loew system.

According to the report of the celebration, at that time will be sprung the Loew stock selling to patrons as mentioned in Variety some weeks ago. The prospectus is expected to open up the way for the patrons to secure Loew stock and thereby become "pluggers" for Loew houses through the proprietary holdings.

Syracuse, N. Y., Sept. 1.

There lately appeared in a local daily a reading notice marked "adv" at the bottom, which wholly related to the Loew Circuit. It was of nearly a column length, went into details regarding the Loew Circuit and incidentally mentioned during the article that Loew stock was a good investment.

Loew has no theatre here. It is not known whether Loew singled this town out for the advertisement in the expectation of enticing local capitalists to approach him on the subject of a new Loew theatre in Syracuse or whether it is part of a publicity campaign to boost the Loew name and stock.

Inner newspaper circles say the advertisement came from the Ivy Lee advertising agency in New York and that that agency is handling this line of Loew publicity in a syndicated number of papers.

PICTURES ABOARD TRAIN

Entertainment on New Orleans Ltd Not Enthusiased Over

The first entertainment aboard train was instituted the other day on the New York-New Orleans Limited. It consisted of pictures in photographic accompaniment. The idea is to amuse passengers en route.

The initial try was reported not particularly successful, orgs.

SHUBERTS UPTOWN AT B'WAY AND 68TH ST.

New Shubert Theatre Proposed for Above 59th St.

Plans have been made for the erection by the Shuberts of a theatre on either the northwest or southwest corner of Broadway and 68th street.

It is understood the enterprise is being financed by Cliff Fetter and Mr. Wooden, the latter the president of the American Car Foundry Co. These two men were interested in the purchase by the Shuberts of the Century Theatre.

A. E. A. INNOVATION.

Chicago Agency Wants Managers to Advance Commissions.

Chicago, Sept. 1.

Chicago road show managers were notified last week by Hret Rigelow, manager of the Actors' Equity Employment Agency, that by a new ruling from the East the managers would henceforth have to advance the fees for actors they engage, which amount to one-half of one week's salary in each case.

Henceforth the players have paid it in ten installments of 5 per cent each week for ten weeks. The departure is unheard-of.

When one manager protested to J. Marcus Keyes and threatened to withdraw his patronage from the A. E. A. agency, Keyes denied the innovation was compulsory, but said it would be an accommodation of the managers paid the commission. He cautioned, however, to supply talent on the old plan when the manager declined to be so accommodating.

SHOW OPENING IN SOUTH.

Good Demand Down There for Dixon's "Robert E. Lee."

The opening of the Thomas Dixon play "Robert E. Lee" is set for Atlanta Sept. 29.

The purpose is to remain in the south for practically the entire season so great has been the demand for the attraction in that territory on the strength of the title alone.

CAMPAIGN TUNES CONFLICT

Witmark Number and Al Johnson Song Closest Rivals Among Many Submitted. Johnson Appears to Have Edge—Witmark Makes Claims.

WITMARK'S IN FIRST

The choice of a "war" song for the Republican party in this campaign appeared early in the week to have narrowed down to two numbers. One of the two, purported to have been written by Al Johnson and called "Mr. Harding, We're All for You," seemed to have the edge for selection over the other favored song, written by John L. McManus and published by Witmark & Sons, named "Harding, You're the Man for Us."

There is no dispute but that the Witmark song was first submitted to the Republican National Committee and by the committee forwarded to Senator Harding's home, where it was favorably passed upon by the Republican candidate. Later the Johnson song appeared in New York. There is said to be some similarity of lyrics in both numbers. The matter of the song was put up to Will Hays, national chairman, who passed it along to Hoot Bone, Assistant Secretary of the Republican National Committee, who successfully endeavored to have the matter of endorsed songs placed before the Harding and Coolidge Theatrical League of which Johnson is president.

The effect of the songs going for final choice before the league is what seemingly gave Johnson the edge, although the Witmarks are said to claim that their song suggested the Johnson number, also that the Witmark song had been registered.

(Continued on page 2)

RECORDS AND ROLLS SOLD BY ROAD SHOW

First Instance of Kind "Good Night Judge" Doing It.

The road company of "Good Night Judge" is reported selling the song hits of the show on each stand in the form of records and rolls for phonograph or player, instead of the usual sheet music.

So far as known this is the first company to adopt this method.

EQUITY VOTE ON CLOSED SHOP WOULD HIT COHAN AND MILLER

Scheduled for Aeolian Hall Today—A. E. A. May Forbid Playing With Non-Equity Members in T. M. A. Shows—Meeting by Petition.

ARRESTED FOR MIS- LEADING ADVERTISING

Old Man Who Wanted Young Women for Films.

Providence, R. I., Sept. 1. Bradford P. Pierce, 70, pleaded not guilty in the Sixth District Court here to the charge of inserting an untrue and misleading advertisement in a local newspaper on Aug. 17. Bail was fixed at \$200 and the case set down for trial Sept. 7.

The complaint charges that Pierce, in the advertisement, said that he wanted 50 or more young women for pictures and a musical comedy production. All wardrobe was to be furnished and experience unnecessary. Salary was to be \$20 a week at the start, according to the announcement.

The complaint charges that the advertisement was untrue, deceptive and misleading.

DITRICHSTEIN, CO-AUTHOR.

Collaborating with B. F. Glaser in Foreign Plays.

B. F. Glaser, a Philadelphia newspaper man, is collaborating with Leo Ditrichstein on plays. Both have specialized in the adaptation of foreign works and have chosen that field for their combined efforts.

Mr. Ditrichstein is to tour with "The Purple Mask," but may later retire for playwriting and producing altogether.

Mr. Glaser has had several plays accepted for production recently. One is "Man and Woman," which W. A. Brady tried out in the spring and which will be brought to Broadway upon the return from London of Florence Nash.

RATS FOR ADMISSION.

Akron, O., Sept. 1.

The films are pulling the rats out of business here. Verner Hicks, proprietor of one of the largest picture houses, enlisted in the campaign to exterminate rats by offering to accept a rat as an admission fee.

All the youngsters in town and a few grown-ups have been paying their way in with rats.

The Actors' Equity Association has called a special meeting for 8 P. M. today (Friday) at Aeolian Hall for the purpose of voting on whether the A. E. A. shall institute the "closed shop" against all managers who do not hold membership in the Producing Managers' Association. If the resolution calling for the "closed shop" action is adopted it will mean that the Equity will not only instruct its members not to play with a non-Equity member in any company operated by members of the Touring Managers' Association but will also place the "closed shop" in effect with each Broadway producer as George M. Cohan and Henry Miller, neither of whom belong to the P. M. A. The Touring Managers' Association has 110 members. In addition to Cohan and Miller there are about eight or ten smaller producers, who occasionally stage a show for the \$3 legitimate houses, not belonging to the P. M. A.

The Equity "closed shop" plan has been simmering for several months. It was introduced in the form of a resolution at the Equity meeting at Aeolian Hall Aug. 18, but it was declared out of order. The Equity postal notifying the membership of the "closed shop" voting today does not mention the "closed shop" by that name, but the phrasing means the same, stating that there is to be a vote on the question of whether the Equity council shall be empowered to "inform all independent producing managers and all members of the Touring Managers' Association 'not to member of the A. E. A. would rehearse or play with a person or persons who were not members of the Actors' Equity Association'."

Following the laying aside of the "closed shop" resolution at the August 18 meeting a petition was signed by 250 Equity members asking that the proposition be placed before the organization for a vote. The meeting today at Aeolian Hall is the result of the petition.

The Touring Managers' Association held a meeting Wednesday afternoon to discuss the possibility of the Equity "closed shop" thing going through today and to adopt measures to meet the emergency if it should eventuate.

CAN FAIRBANKS PLAY D'ARTIGNAN?

Grand Row (in French)—On dit "Oui" et "Non."

Paris, Sept. 1.

The announcement that Douglas Fairbanks is coming to France in October next to play the role of d'Artignan in the screen version of Alexandre Dumas' "Three Musketeers" has caused a controversy in press circles here and is commented on in trade organs. French artists and film manufacturers also being divided into two camps, one being strongly opposed to Fairbanks.

The latter consider a foreigner quite incapable of understanding the true soul of the dashing hero-soldier of Dumas, while the first group approve the enterprise, contending the American star is not only the accomplished acrobat and athlete they are accustomed to see on the screen, but is in possession of the energy, sensibility and authority said to be necessary for the proper interpretation of the part. Thus the burning question of French cinema people is:

"Are you in favor of Douglas Fairbanks in the part of d'Artignan?"

Letters from readers are published here and there in a local journal.

BANNED BY CENSOR.

Lord Chamberlain Says "Out" for Grand Guignol Thriller in London.

London, Sept. 1.

"Save the Mark," one of the five Grand Guignol plays scheduled for production at the Little Theatre, has been banned by the Lord Chamberlain.

"BLUE LAGOON" OVER.

Makes Big Hit with Audience—Critics Differ—Scene Marvels.

London, Sept. 1.

"The Blue Lagoon," which opened at the Prince of Wales Aug. 28, made an enormous success with the audience, but the critics disagreed about it, varying in their opinion all the way from praise to ridicule.

The production was very beautiful. The fine effects, including a tropical storm, was never bettered even at Drury Lane. There was an excellent love interest and the revelation of sex was very discreetly handled.

Faith Cell and Harold French were a big success as the castaways.

WALLINGFORD IN FRENCH.

Paris, Sept. 1.

The French version of "Get Rich Quick Wallingford," originally entitled "Un Escoffeur" and later changed to "Faire Fortune," by Fernand Faure, was presented at the Theatre Sarah Bernhardt Aug. 31 and was fairly well received.

Barkett plays the role of Blanche Dan and Grétilat the title part. The adaptation is in three acts and was staged by Tarride.

LINCONNU.

Paris, Sept. 1.

"Linconnu," by Louis Verneuil, inaugurated the new season at the Theatre Antoine Sept. 1.

It met with a good reception, and can be considered as a success by the paying public. The principals Mauley, Jean Worme and Mme Germaine Rasse, do well.

Julian Rose Opens Abroad.

London, Sept. 1.

Julian Rose opened at Liverpool last week, doing very well. He is due at the Coliseum, London, early this month.

GERMAN CONTROVERSY CONTINUES IN ENGLAND

G. & L. Report Having German Plays Ready.

London, Sept. 1.

The German play in England controversy raised by Charles H. Cochran still runs rampant. It has resulted in Grossmith & Laurillard paying Florence Smithson one thousand pounds as compensation for delay. Miss Smithson is leading lady in "Mio Mio."

The Grossmith & Laurillard firm is said to have several German plays ready for presentation. They are held up by the agitation. The plays have been reported purchased by the firm from S. Rachman, of New York, when he was here following his trip to the Continent when Rachman secured a long lease on all foreign rights to German and Austrian scripts.

"CHU'S" RECORDS PILE UP.

Has Played to Over 2,500,000 People. Owners Made Millions.

London, Sept. 1.

The records established here by the Oscar Asche production of "Chu Chin Chow" keep on piling up.

The latest one is that the show has played to over 2,500,000 people since opening in London over three years ago, and it has contributed an entertainment tax for inland Revenue, £51,564.

Some time ago the record mark of the piece having made millions of its owners was reached.

WERE THEY CRUEL? NO!

London, Sept. 1.

The charge against the Ivory Lane management of cruelty to the five camels used in the "Garden of Allah" production was dismissed by the magistrate.

IRISH PLAYERS' PLAY.

London, Sept. 1.

"The Whiteheaded Boy" is to be produced at the Court Sept. 27 by the Irish Players. It will have a short preliminary provincial tour.

New Circus Reopens.

Paris, Sept. 1.

The Nouveau Cirque has reopened with vaudeville.

IN LONDON.

London, Aug. 30.

There seems to be an idea that with most of the West End vaudeville houses going to pictures, legitimate or revue that variety is almost dead as far as London is concerned. As a matter of fact there is plenty to do. The new order of things is chiefly confined to the West End, but there are still plenty of suburban houses that pay as well if not better than their aristocratic brethren, and the big provincial towns are worth it. And don't be surprised if the Hippodrome, built originally for circus and vaudeville doesn't soon go back to that class of entertainment.

The case of J. Ellis Kirkham only proves once more that artists new to this country should keep their eyes open. He should have produced "Dangerous Dan McGrew" at the Hudson on August 2. The day came and with it the Lord Chamberlain's demand for the sketch's license. This was not forthcoming. Kirkham's agent having neglected to put him wise in the law, and the result was closure. He was able to open later in the week, however, and has since been receiving offers.

Turns coming here must remember that any act with dining scenery and props is virtually a stage play and a license is necessary. A copy of the act should be sent to the Lord Chamberlain's Dept., 21 James Palace W. at least a fortnight before opening with the fee 21s (for every act of the play) and the name of the theatre opening at as well as the date. It is a simple matter, but disregard may cause disaster.

The British legitimate stage is poorer by the death of G. W. Anderson at the age of 72 after a long and painful illness. He was a fine actor and comedian and was well known not only in Britain and America but all over the world. His principal appearances in America were in "Rustler" (1910), in which he played at the Lyceum, New York "Man and Superman" at the Hudson and "The Lie" at the Harris.

"The Riot Act," a play written by a Labor member of Parliament, G. Baxter, and "Push" are among the new pieces acquired by Arthur Bloor. (Continued on Page 21.)

KENYON STARRING IN PLAY

English Comedian Leaving Halls for Legit.

London, Sept. 1.

Leaving vaudeville for the legitimate Neil Kenyon at the Aberdeen Sept. 30 will be the star of "What Fools Men Are."

Provided the success of the play warrants the gamble, Kenyon will tour the world with it.

Neil Kenyon appeared in vaudeville over here a few years ago.

SPINELLY AND DEARLY.

Paris, Sept. 1.

Mlle. Spinnelly, who recently returned from New York, appeared under the direction of Max Maury at the Theatre des Varietes in a revival of "L'Heure des Cocottes," accompanied by Max Ivarly and Raimu. The amusing comedy and excellent troupe met with a good reception.

NEW VERSIONS.

London, Sept. 1.

A new version of "Jig Saw" will open at the Hippodrome Sept. 1 with Fred Kitchen in Stanley Lupino's place. Lupino is joining "Oh Lulu" at the Shaftsbury.

There will be a new version of "Whirligig" Sept. 10.

SAME IDEA AGAIN.

Paris, Sept. 1.

The Olympia is presenting a sketch, "Coulou due Cinema," by Carjol. It is the same idea as "Making the Movies," which was produced at the Alhambra last season. Carjol goes among the audience, choosing players.

Mme. Zomah Returning.

London, Sept. 1.

Madame Zomah is returning to the States to play Keith vaudeville, opening Sept. 30 at Philadelphia. She leaves this side on the "Metagamma" Sept. 3.

BERNHARDT'S ILLNESS HITS COCHRAN HARD

French Star Objected to "Farewell" Billing, Then Stricken.

London, Sept. 1.

Just as she became involved in a violent controversy with Charles H. Cochran, managing her tour here, because he had billed it as a "Farewell," Mme. Sarah Bernhardt was seriously stricken and had to cancel all engagements. The cancellation came at the eleventh hour and let Cochran down hard.

He was waiting for the boat to arrive when he received word that Mme. Bernhardt was too ill to cross. Her visit had been enormously advertised and the heavily booked cancellation means a big financial loss.

Cochran says that the provincial tour may still be carried out, but all money has been returned here and the Garrick will be closed till Sept. 3, when Cochran will cut short the provincial tryout of "The Dancing Man" and present it there. The Bernhardt program was to include selections from French poets and dramatists, and also the principal Russian ballet dancers. An American entertainer, Gwendolyn Lewis, engaged, also Cavalier Genaro de Tura, the tenor.

After the Garrick period, the Madame may go on a provincial trip before leaving for the States.

MAISIE GAY BACK AT HIP.

Walked Out Before But Is Now Returning.

London, Sept. 1.

Maizie Gay will shortly return to the Hippodrome. Rehearsing with "Jig Saw" at the Hip before it opened. Miss Gay walked out, through differences with the management.

IN PARIS

By E. G. KENDREW

Paris, Aug. 25.

The Federation du Spectacle and the representative of Albert Le Courville have had a little dispute concerning some minor engagements at the Marigny, for the run of the revue "Pif-Paf." Some people were booked by the month and their time having expired they were informed recently their services would no longer be required. The Federation contended the company was engaged for the run of the show, according to the conditions of the French syndicate.

This view was disputed and three members of the troupe were formally informed they were no longer wanted. The others sided with the three "artists" and just before the rise of the curtain on the first performance stated they were going on strike with the stage hands. Nevertheless, the French administrator, Celler, announced the three people who were the cause of the trouble would be retained, and the performance then commenced with only a delay of five minutes, the audience being unaware of the short strike on the stage.

The company of the Vaudeville Theatre has appealed against the 100 judgments brought by members of the troupe engaged for the lyrical season, which proved such a failure. They claimed compensation for non-fulfilment of contracts and the theatre was condemned by default. The question is now to be heard in a higher court in October.

The title now chosen for the new comedy by the Actor Arquinier, which will open the season at the Theatre Antoine, is "La Branche Mortelle."

There are persistent rumors the Mogador Palace, which is owned by Frank Jay Gould, will be devoted to lyrical shows and not pictures next season. The future policy of the house has not yet been given out. E. Hottelbourg the manager has just returned to Paris from London.

The Comedie Francaise is rehearsing "La Mort d'Antoine" by Maurice Maeterlinck, which was accepted as years ago. Likewise, the Odéon has just mounted two works approved by Antoine, when manager before the war.

Gabriel Faure, having resigned

as director of the Paris Conservatoire of Music, is replaced by H. Hahn, composer of "Marouf" and a chef d'orchestre at the Opera.

Albert Wolff is returning to the United States next winter. He is writing the music to an oriental dramatic ballet of Charles Henry Meltzer now in Paris, but who is due to sail for New York early in August. Wolff wrote the score for Maeterlinck's "Blue Bird," which was produced in New York. Louis Hansmann will replace him next season as bandmaster at the Opera Comique.

The French version of "Get Rich Quick Wallingford" is to be entitled, "Un Escoffeur" (or a Bluffer) by F. Faure, due soon at the Theatre Sarah Bernhardt, will probably be played by Grétilat, Barcellet, Chamerey and Mlle. Marguerite Valmont.

Jane Mornac, the Parisian divette, will not fulfil her engagement in London this winter, owing to the serious illness of Andre Charlot, which may keep him from London for some months. Jane Mornac was booked to appear in one of Charlot's new shows, now probably postponed until he is again on deck.

A national exposition will be held in Ostend, Belgium, in 1932. The Belgian government has also decided to commemorate the centenary of the independence of Belgium by an international assembling to be held in Brussels in 1930.

Mitchell & Becker are taking over Maryann's dancing school in the Rue St. Didier, which is now in the decorative hands. This British firm, which has the dance resorts in London, has also secured the Palais de Glace, Champs Elysees, for dancing next season.

LEON
EROL

STILL IN VAUDEVILLE
By M. R. A. GENTHAP

IN AUSTRALIA

By Eric M. Gorrish.

Sydney, July 30.

Her Majesty's—"Kissing Time." Criterion—"Tilly of Bloomsbury." Royal—"Official War Pictures." Travels—"His Little Widows."

Palace—"Tiger Rose." July 31, "The Heart of Winton."

Yours Hall—John McCormack. Playhouse—"The Great McKellen." G. O. H.—Stock Co. Fuller's—Fred Blythe, Hall Hale, Amy Bechler, A. and G. Polin, Vaude and Verne, Walsh and Walsh, Pollard and Jackson, Yoda, Carlton, Moss and Liffman and Mack.

Crysal Palace—"The Victim."

Lycium—Sylvia Bremer in "A House Divided" and Ivy Close in "The Flag Lieutenant."

Melbourne.

Her Majesty's—"The Fencing Show of 1928."

Royal—"Ten Uncle."

King's—"Kissling."

Travel—"The Man from Toronto."

Playhouse—"The Digger Heroes."

Palace—"Wish You Were Here."

Yours Hall—"The Le Brun, Philip Revue Co."

Auditorium—"On With the Dance."

Majestic—"The Victim."

NEW ZEALAND.

Wellington:

Royal—"The Sleeping Beauty."

Opera House—"Two Fishers, Geo. Ross, Nora Burke, Artists Bros, Le Mouner."

AUCKLAND:

Opera House—"Maggie Buckley, Kitchie and Kiffie, Tilton and West, Leonard Nelson, Guest and Newlyn, Louis London, Thurber and Thurber, Maggie Foster."

His Majesty's—"Prince Charming."

Vera Pearce leaves by the Ventura July 31 for a tour of the United States.

J. D. O'Hara is appearing in "The Blue" at the Theatre Royal, Brisbane, with marked success.

"The Blue," a musical comedy is to be produced by J. C. Williamson, Ltd., at Her Majesty's theatre, Melbourne, late in September.

"Tilly of Bloomsbury" is playing to capacity at the Criterion theatre.

Carl Furmen returns to the States this week after a record season with the Williamson Grand Opera Co.

Dorothy South, Chester Chase, Maggie Weston and Bob Jewett arrived here last week, under contract with J. & N. Tait, to appear in "Irene."

Beatrice Allen, Edith Drayson and the Le Carlo Bros have been engaged by J. C. Williamson, Ltd.

for this year's pantomime, "Humpty Dumpty."

"The Victim" is pulling record crowds to the Crystal Palace.

"His Little Widows" a musical comedy, has scored an immense success at the Tivoli theatre. Included in the cast are Rex London, Minnie Love, Kitty Barlow and Hush Strype.

J. C. Williamson, Ltd., has secured the Australian rights of two musical comedies for early production—"Who's Hooper" and "Baby Bunting."

"Tiger Rose," a drama of the great Northwest, by Willard Mack, was presented by J. & N. Tait at the Palace theatre. Marie Ilka, in the name part, met with a very fine reception at the close of the play. The supporting company is not all that could be desired. The storm scene in the second act is great and brought forth prolonged applause.

Helen Charles, Louis Bloy and Craydon and Revell are appearing at the Empire theatre, Brisbane, under the direction of Ben and John Fuller.

Carter the Great is doing very fine business in Adelaide.

Marie Ilka is to appear in "The Heart of Winton" July 31 under Tait direction.

Madame Donahue Ayer has left the east of "Brain Pie." She sailed for London last week.

It is regarded as certain that the present government will appoint a censor for all posters in connection with plays and pictures prior to exhibition on boardings.

"Brain Pie," with Lee White and Clay Smith featured opened.

Donald McReath, the violinist with the John McCormack Concert Co., has made a personal hit with his playing at the Town Hall.

The new log of the Actors Federation of Australia, which has been submitted to the managers, covers all persons employed in drama, musical plays, pantomime, vaudeville, revue, chorus and ballet, concert, circus and motion pictures.

Six consecutive night performances are to constitute a week, and casual engagements—an engagement less than the six consecutive performances—are to be paid for at rate of at least double the minimum salary.

Gold Friday and Christmas Day (Continued on Page 21.)

VERY LOOSE METHODS IN A. A. F. MEMBERSHIP

Section Hand Pays \$11 and
Receives Actor's Union Card.

Winnipeg, Sept. 1.

Local union men, and particularly stage employes, are talking about the method of the American Artists' Federation in forwarding a membership card of that actors' union to Harry Sargeant of 425 Graham avenue, this city, said to be a section hand on the Canadian Pacific Railroad.

The A. A. F. card to Sargeant is dated July 10 last and numbered 1171. The application (by letter) of Sargeant's was sent in to Harry Mountford with \$11 to pay dues in the A. A. F. The application stated Sargeant was a "circus artist," and the addition to that was made of "aerial gymnast." Apparently, without investigation of any kind the A. A. F. in New York returned Sargeant its union card, also an application blank.

The matter of the application and card came out when Sargeant, a middle-aged man, called back stage at the Orpheum to see his "brother actors." The stage hands looked Sargeant over, got the idea from his conversation and referred Sargeant to Edward Marshall, who was on the bill. After hearing his story Marshall returned Sargeant the \$11 he had paid Mountford and secured the application, also membership card.

From Sargeant's statement he had not made out an application when sending the money to New York nor had he been vouched for by any artist. His acknowledgment from the A. A. F. is signed in ink, "Harry Mountford."

The American Artists' Federation is affiliated with the American Federation of Labor, Actors' Equity Association, Variety Artists' Federation of England, Union des Artistes Lyriques of France and Actors' Federation of Australia.

Sargeant said:

"I read about the union and I thought I'd like to join it because I'm a good union man, so I just sent them the \$11 they advertised for and I got my membership card back with this letter and three of these application blanks. I didn't know you had to make out an application when I sent my money, so I thought instead of getting three of my friends to join I'd better use one of the blanks for my own application which might make me a better member."

"I did think it kind of queer they sent me a card without anyone signing my application or without having any way of knowing about me, but I thought they just figured I was all right."

"No, I didn't tell them I worked for the railroad, I told them in the letter I used to work for the London Shows. I told them I was an aerial acrobat. I figure to go to New York next month and see Mr. Ringling about hiring out to his circus next year. I'm tired of the railroad."

An actor returning from Australia in 1916 encountered a cabin boy on the steamer "Ventura," who was a member in good standing of the union then known as the White Rats. The cabin boy admitted he never had been back stage and thought it quite a lark to join an actors' union.

The A. A. F. is otherwise known as the Vaudeville Branch of the Four A's and allied with the Actors' Equity Association in that organization. Its officers are James W. Fitzpatrick, president, and Harry Mountford, executive secretary. It is the off-shoot of the former White Rats, which was governed by the same officers.

The number 1171 mentioned on the card given the section hand is an unreliable index to the A. A. F. membership. It is more than probable the A. A. F. is numbering its cards by jumps of 10's which would give it around 117 members. It is believed to be its present membership, which never has been estimated at over 1,000.

Six hundred of the A. A. F. present membership was turned into it through a decision, according to the A. A. F. all variety members enrolled in the A. A. F. Many protests from the A. A. F. A's are entered, but disregarded. The entire number, together with the dues paid to the A. A. F., were turned over to the Mountford organization.

HOW ABSENTEES MAY VOTE FULLY EXPLAINED BY LAW

Application for Ballot Must Be Made to Election Board of Home District at
Least 17 Days Before Election—Voter Must Be Absent From Necessity.
No Pleasure Trips Allowed—Applications Subject to Careful Inspection.

THE LIGHTS' SEASON WINDS UP SEPT. 12

Big Clambake on Last Day of
Actors' Summer Club.

The Lights Club of Freeport, L. I., will wind up the best summer season of its career Sept. 12 (Sunday) with a clambake held on the beach beside the clubhouse. Tickets for the bake are \$5 per person. Joining with the Lights in the clambake are the Elks of Freeport. About 500 tickets will be disposed of and the bake is to be under the supervision of a special caterer.

Without any profit accruing from the prohibited sale of liquor the Lights this summer will turn in a financial report exceeding that of any previous season. While a summer club only with a short season the Lights draws its income from members, other than dues, mainly on three days weekly, Sunday, Wednesday and Saturday, which are special days or nights. Other days of the week down there are dull in the gross, while the overhead continues without wavering.

Last Saturday night Frank and Bert Leighton were the "skippers."

BUTTERFIELDS IN DIVORCE.

Michigan Manager Wants Decree
After 17 Years Married.

Chicago, Sept. 1.

Walter B. Butterfield, head of the Butterfield Vaudeville Circuit, has entered a suit for divorce against Caroline McCord Butterfield, charging misconduct.

Capt. Paul Hyde Davies is named as co-respondent. Davies is a former grand opera singer and met Mrs. Butterfield while acting as a morale officer at Camp Custer, Flat-tie Creek, Mich., which is the Butterfield's home.

The Butterfields have been married 17 years.

GLADYS RICE TOURING.

Gladys Rice, daughter of Sally Rice and the late John C. Rice, is one of the artists selected by the Edison Phonograph Co. for a ten-city concert tour.

Miss Rice starts this week and will be traveling for around three months. She has a voice of exceptional quality, and was continued as the principal soloist at one of the big Broadway picture theatres for a long run when debuting on the stage of that house.

JACK HOBBY HOTEL MANAGER

Providence, R. I., Sept. 1.

Jack Hobby is to be the manager of the Crown Hotel, starting this month. He has been chief clerk at the Grand Union Saratoga, during the summer.

Mr. Hobby is known to many professionals and enjoys much popularity among them. He is a Friar.

BRONSON-BALDWIN, STARS

Chicago, Sept. 1.

Bronson and Baldwin have signed with a coast manager to star in a musical piece in December. Jack Laft will write the book and Nat Phillips will stage the show. It will not be a "revue" but will be a native with songs and dances.

ORPHEUM MEETING IN CHI.

Chicago, Sept. 1.

A meeting of the directors of the Orpheum circuit has been held in this city Friday, Sept. 1.

The amount of money collected was \$4,000.

The Four A's hold a charter from the American Federation of Labor, and through it is affiliated with all A. F. of L. bodies, including the stage hands and musicians unions.

The method by which players, both men and women, may vote at the coming election, although absent from their places of residence, is set forth in statements from both campaign headquarters. The procedure is prescribed in the new Absent Voters' Statute, of which the statement is a summary.

Any qualified voter who desires to cast a ballot must make application to the election board of his home district at least seventeen days before election. He must give his name and address, declare that he is a qualified voter in the district and set forth that he expects to be unavoidably absent from his home district because his occupation or business requires him to be elsewhere in the United States on such a day.

The voter must give proof of the necessity of his absence by describing the business which makes his absence essential. A pleasure trip, for instance, will not suffice. Upon receiving the applicant's statement the election board will ascertain if the applicant is registered, and will satisfy itself that he has a legal right to vote. For this purpose, the Superintendent of Elections has appointed deputies to examine the premises claimed as residence of absentee voters.

The board will keep a record of all applications, which record will be open to public inspection. A duplicate list must be turned over to the county chairman of each political party.

These conditions being satisfied, a ballot will be delivered to the voter, either personally by way of a member of his family or other designated person, or mailed to him, as he instructs, to any point in the United States. The voter will also receive an envelope in which to mail his ballot after he has marked his choice, to the district board of his place of residence. One side of the ballot bears the name and address of the voter and the other bears the form of an oath to which the voter must swear before a notary public. This is to the effect that the voter has not registered in any other district and his absence is necessary.

The ballots must be mailed in time to reach the home board of elections not later than noon of the Friday preceding election day. Each envelope will be marked with the time of its receipt. They will then be sorted into election districts and delivered to polling places unopened.

Upon the closing of the polls on election day inspectors will open the envelopes and check them up from the registration books in order to prevent frauds.

If a voter uses an absentee vote within the county of his residence he must notify the inspector of elections of this fact. The penalty for fraudulent use of the absentee ballot is imprisonment of not less than one year or more than five years.

\$1,500 FOR LEE KIDS; BREAKS TWO RECORDS

Now Playing Second and Hold-
over Week in Baltimore.

Baltimore, Sept. 1.

The Lee children at the Maryland show, their second, week, are said to be now receiving \$1,500 weekly from the Keith office and are slated for 35 weeks.

Before coming here the Lee Kids made the house record at Keith's Atlantic City. They previously had duplicated that feat in their Tommy Gray sketch at the Brighton, Brighton Beach, where the weekly gross topped the figure erected by Edith Russell nine years previously.

Now here the children go to Keith's Philadelphia, for a stay of two weeks.

FIGHTING OVER RATHS MANAGERS GO TO COURT

Shuberts Sought to Restrain
Acrobats from Ziegfeld.

J. J. Shubert and the Rath Brothers were represented in the U. S. District Court yesterday in an action in which the managers sought to restrain them from appearing at the opening performance of the new Ziegfeld "Midnight Frolic" last night. The Shubert management claims the Rathas are under contract to appear for them for another year. J. J. Shubert stated he had exercised an option on their services prior to July 1, 1928, at which time the contract under which they were working expired.

The Rathas retained Nathan Barkan to defend them. William Klein, acting for the Shuberts, brought an action in the N. Y. Supreme Court, but Barkan had the case transferred to the United States Court.

Davidson & LeMaire placed the Rathas with the Shuberts. George Rath in his affidavit stated he had discussed a new contract with Davidson and offered to pay for a release of contract with that agent. He also claims J. J. Shubert did not exercise his option and therefore they were free to sign with Ziegfeld.

Under the Shubert contract the team was to have received \$325 while the Ziegfeld contract calls for \$225.

EMPIRE FOUR AT END.

Joe Jonny Dissolves Vaudeville's
Oldest Quartet.

Grand Rapids, Mich., Sept. 1.

The Empire Comedy Four, vaudeville's oldest quartet, it is said, has been dissolved by Joe Jonny, its manager and who has always appeared in it.

The act has been playing for over 20 years having toured this country and Europe several times.

Mr. Jonny and Marion T. (Miss) Bohannon have a two-act in contemplation. Mr. Bohannon played the duke character in the four act.

LEAVING ROCK SHOW.

Several Acts Departing from "Sika
and Satina."

When the William Hick show, "Sika and Satina," closes at the Cuban this week it will lose two acts and Collette Dugan and Raymond and Alben Stanley.

For the road tour Van and Corbett have been especially engaged. Marion Sunshine will be another addition.

LICENSE \$1.50 A SEAT.

Ohio Town Boosts Fee for Theatres.
Effective Next Year.

Delmar, O., Sept. 1.

The Town Council has passed an ordinance levying a tax of \$1.50 a seat license on all theatres.

The license fee will bring \$1,000 from the Miller's Theatre, \$1,000 from the Elk Grand and about a like amount from the other picture houses in the town.

JACK DUFFY'S REVIEW.

Jack Duffy, comedian and lyricist, is to be heard in a review in the new production "Timbering" at the Elks Grand, which is being presented by the vaudeville company.

LOEW GETS VARDON & PERRY

Vardon and Perry have been traded to play the Loew Circuit route, opening Sept. 3.

INCREASED RR. FARES TAKEN UP BY LOEW

Acts Have Agreements Ad-
justed to Meet Expense.

Ever since the railroads announced the increase in the passenger and freight rates the Loew Agency has been making adjustment of salaries in individual cases, guided by the circumstances and merits in each adjustment.

So far as known Loew is the first of the big vaudeville employers to voluntarily recognize the need for a rearrangement of values.

In most cases the acts had already signed contracts and could have been held to the former scale, but following the railroad increase the salaries were lifted to average the additional expense.

NO SHOW AT PALAIS ROYAL

Restaurant Will Have Dancers Only.
Dickson and Hyson Engaged.

The Palais Royal will omit its former entertainment feature, a floor show, when that restaurant reopens. Instead Dickson and Hyson, the dancers, have been engaged as the sole entertainers.

The Palais Royal, operated by the Paul Malvern group, has held a show changed at intervals since it opened. The production was an expensive one through its continuing, with 20 choristers, besides the principals. The dry state of affairs along Broadway and elsewhere this side of Canada is likely responsible for the economical step.

LEW'S ANNIVERSARY.

Dickson and Hyson Difference at the
Hotel Grandage.

Myra, Sept. 1.

Low Dickson, dean of minstrelsy and appearing at R. P. Keith's here this week, is solemnly and reverently observing the tenth anniversary of the Grandage Hotel here.

He was its first guest Aug. 28, 1919, the first to sign the register, draw a room, buy a cigar and likewise a bottle of wine.

In this connection, Low says the observance of the decennial is slightly melancholic.

STARTS SONG WAR.

(Continued from page 1.)

Early endorsed by the National Committee and the Witmarks had gone as far as to arrange with the National Committee for the number of copies wanted by it. The first order is reported at 100,000 with the Witmarks selling the sheets to the committee at 15 cents each. Later there was a conference between the Witmarks and Scott Hines as to the advisability of the music publishers printing the sheets or the National Committee having their own printer turn them out, with a lump sum to the Witmarks for the number and a royalty payment to the author. This had not been settled upon when the Johnson song intervened.

This campaign is the first the Republicans have ever sought a war song for their nominee. A large number of songs were submitted. Nearly all held impossible lyrics. The committee wanted a song that told its story in the popular song style, but retained a certain dignity of expression. The Witmark number is said to have been the only one that reached the requirements before Johnson's turned up. The Witmark lyric was pronounced highly satisfactory by the Senator and his aides in Ohio, while the melody attracted their favorable attention.

While the Republican National Committee will "approve" any song it selects, it is understood the approval is not an official endorsement and neither is the approval limited to one number.

The outcome of the matter seems that there will be more than one Republican war song on the market between now and election time.

The similarity of the lyrical idea of the two numbers is reported to be the closest in the following lines:

In the Witmark lyric—
"Mr. Harding for the right house
and that is the White House"

The Johnson song—
"Mr. Harding in the White House
And that is his right house"

"UNRELIABLE LIST" REPORTED V. M. P. A. FUTURE POSSIBILITY

Managers, Agents and Artists May Be Placed Upon It—Deception Principal Cause for Listing—"Doctor's Certificate" to Confuse.

According to a report this week the Vaudeville Managers' Protective Association has in prospect within the near future the establishment of an "unreliable list" in its office that will carry the names of managers, agents and artists so classified. The verdict will be reached after investigation of complaints by the V. M. P. A. Deception—or, plainly, lying—will be the principal cause for the listing.

An "unreliable list" is the most undesirable thing in vaudeville. It means the person named cannot be relied upon. Artists would keep shy of managers and agents so listed, while managers and agents would not engage acts the V. M. P. A. branded as unreliable. "Unreliable" is not far removed from "undesirable," as far as vaudeville goes.

The need for an "unreliable" classification has been advanced through the Irish competition of this season's opening. Misstatements have been frequent on both sides to controversies over the services of acts in the V. M. P. A. offices. It has been invariably disclosed in the investigations that the cast involved and who "jumped" or "docked" contracts were placed elsewhere at more salary, leaving the reason for the breakaway a perfectly clear one. In these cases, however, the acts have forwarded a "doctor's certificate," alleging illness by some artist in the turn. "Doctor's certificates," according to the story, will be entirely disregarded by the V. M. P. A. in its investigations. If there is a question of illness arising, the V. M. P. A. will accept in the fact through the house staff or professional friends of the person claiming to be ill.

Inquiry at the V. M. P. A. brought no further information on the subject. It was said there that while the story sounded all right there was nothing to be said about it, although it was added that in complaints received where there was evidence of an intent to practice deception by either party, the party making the attempt injured his case through leaving any other statement that might be made by him in doubt.

MARRIED IN THEATRE.

Ralph Irving Cobb and Charlotte Newman Wed at Hazleton, Pa.

Hazleton, N. Y. Sept. 1. Married on the stage of the Peckay theatre in Hazleton, Pa. and Mrs. Ralph Irving Cobb are spending their honeymoon at Hazleton. Mrs. Cobb was formerly Charlotte Newman of this city.

Edna Schmitt, of Warren, Pa., and Ted Roberts, also based on the vaudeville program at the Peckay, attended the couple.

Manager Goodman of the Peckay consented to having the ceremony performed at the close of the first performance.

BEE PALMER BACK

A special press sheet said, with late last week carried the information that Palmer would arrive in New York from Chicago on the Century Mailer, moving and would be registered at the Park Hotel.

The statement said that after going through eight months of illness resulting from a nervous breakdown caused by dental work Miss Palmer will return to vaudeville in September. The dental trouble is alleged to have caused the limmy dancer to contract neuritis in the left shoulder and arm.

Miss Palmer came east from a Chicago cabaret, forged her way in recognition via Ziegfeld roof show, wound red into vaudeville with quite some success and then suddenly dropped out of sight, with illness given as the cause of her enforced return to Chicago, where she was reported several times recovering in a hospital.

KEEGAN AND EDWARDS AGREE ON VAUDEVILLE

Team Ordered by V. M. P. A. to Leave. Wires Assent.

The Vaudeville Managers' Protective Association received a wire Monday from Keegan and Edwards stating they would open Sept. 6 in Keith's Jefferson, New York, to play the Keith route of 25 weeks given the act.

The two boys are now with the Jimmy Huxsey show, "Tattle Tales" in Detroit. Last week they played Philadelphia with the show. One of them, according to appointment, was to have called at the Keith office Monday to discuss the matter of their Huxsey engagement. The wire came instead.

The Keith office protested the Huxsey show engagement of the team extending over the opening of the season on the ground Keegan and Edwards had agreed to play vaudeville this season. They joined the Huxsey show about six weeks ago. Three weeks ago Huxsey is reported to have placed the members of the act under individual contracts. Through this a report started to spread from Philadelphia that Keegan and Edwards had dissolved their partnership.

MEL KLEE IS JUSTIFIED

V. M. P. A. Investigation Apparently Gives Klee Clean Bill—Paying With Herman's Consent.

From an investigation conducted by the V. M. P. A. on the complaint of Al Herman that Mel Klee was presenting an unauthorized "copy act" of Herman, Klee appears to have a clean bill in the premises through the V. M. P. A. has issued no official decision in the case.

The investigation disclosed it was undisputed Herman had given Klee in person to the Lane building office and introduced with J. H. Lubin for Klee's time on the Lane circuit. Later Herman in person applied to Dark Korney, the Fisher & Shaw broker for Klee.

Herman is said to have suggested which he could do through Klee would make the big "time" which he since has done. Herman's suggestion was his permission to Klee extended to small time act. But Casey for the V. M. P. A. says Herman's position in this is untenable.

SPECIAL BABE RUTH REEL

Keith's Big Timers Featuring the Champ Slugger.

The Road to the money in New York are also now featuring a unique new picture of Babe Ruth making his home runs. The reel was turned out by Educational and booked late last week by the Keith office after the house had ordered their paper for this week's bill.

The picture of the ball as it is already illustrated through motion picture the Babe goes after the ball and sends the ball on all kinds of flights.

FLORENCE WALTON BOOKED

Florence Walton, who is due back in America about Sept. 15 after four months abroad, has been booked by M. S. Thomson to play a few weeks in vaudeville with Alvin Faxon, opening at the Palace New York around Oct. 1.

Following the vaudeville dates Miss Walton returns to the B.B. Moss.

Tim O'Donnell Comes Back.

Tim O'Donnell, of the Casey Agency, abroad for a couple of months returned last week to his office.

"FIVE MINUTE OPENING"
Booked by LEW CANTON OFFICE

ACT AT SUN'S, TOLEDO, REPORTED FORCED IN

Great Leon at New Rivoli There.

Chicago, Sept. 1. The Great Leon, a vaudeville act, is on the current bill at the Rivoli, Toledo. He is reported to have been forced into that house through the booking agent for Charles H. Miles in New York. The Rivoli according to understanding, has been declared opposition by the Keith office through Gus Sun booking it.

The act played Cleveland at a Miles house and held a contract for the new Miles-booked house to have opened at Akron, O., last Monday. The opening was postponed until Labor Day. Walter F. Keefe, the Fantasy-Miles broker in New York, is reported to have informed Leon he would either have to lay off this week or fill in his open time by appearing at the Rivoli, Toledo. Keefe is said to have first arranged for that booking with the Sun people in New York.

The suggestion here is that Leon, believing he had to appear where ordered under his contract, accepted the date, though the report says when he appeared at the Rivoli Monday morning he protested against appearing there against his will and not in accordance with his contract.

PICTURES AND VODE SEASON'S NEW POLICY

Picture Houses in Four Cities Adding Acts for Full Week.

Binghamton, N. Y. Sept. 1. Philadelphia, Rochester, Providence and Binghamton will constitute a vaudeville circuit from which will be obtained acts for the Strand theatre under its new policy for autumn, which was announced to day by Manager Fred Gillen.

The policy will go into effect Sept. 12 when six vaudeville acts will be shown at every performance, with pictures and superior music. Vaudeville will be booked for a full week.

FOGARTY RHYMES.

Tells in Verse McCarthy's Inn Is Again Open.

A poem by Frank Fogarty ("The Dublin Minstrel") and dedicated to his close friend, Jack McCarthy, is below. It tells that McCarthy's Inn on the Broom road at Northchester, N. Y., is again open, after the fire which nearly destroyed it last spring.

THE INN IS UP AGAIN.

Loose, do you hear the news?
"Twill surely bring a smile
To those of you who have the blues.
Indeed, 'twas a while,
I'll break it kind of quiet like—
Joy will be greater than—
Get ready for the cheering, Mike—
The Inn is up again!

McCarthy took his trouble
With a little grain of salt,
And trouble didn't double,
For McCarthy called a halt
He just got into action
And banded out his tin;
We all have satisfaction—
The Inn is up again!

The old place was a family
Till the fire came along
And did its work unhandy
And destroyed the Inn of song.
Grief came to every party
That used to sit within,
But thanks to you, McCarthy,
The Inn is up again!

Up in and better
Than it ever was before,
No doubt about a better,
Cause there's "Welcome" on the door.
Till all your friends about p.
And tell it with a grin,
Then is a chorus about it
The Inn is up again!

MOSS' "BLOW-OUT."

A "blow-out" to press and public was given Friday afternoon at the new B. B. Moss headquarters on the seventh floor of the Palace Theatre Building. The occasion was the official opening of the new Moss office.

B. B. Moss presided and he and his friends were adequate. Claret and a buffet lunch were added attraction.

The office was crowded all day Friday.

N. V. A. COMPLAINTS

LITTLE CARUSO MUST PLAY OUT LOEW TIME

V. M. P. A. So Rules—Facts in the Case.

The act known as Little Caruso and Co. was informed this week by the Vaudeville Managers' Protective Association that following an investigation of a complaint filed against the act by the Loew Circuit, the V. M. P. A. had decided Little Caruso and Co. must either play out its Loew contracts of five or six weeks or pay the Loew Circuit a sum equivalent to the salary the Loew Circuit had contracted to pay the act for the time booked before Little Caruso and Co. would be permitted to open on the Orpheum time.

The facts of the case leading up to the decision of the V. M. P. A. are as follows: Little Caruso and Co. contracted to play Loew's Cleveland week Aug. 23. Little Caruso wired the Loew Circuit the act could not play the Cleveland date as a man in the turn was sick. J. H. Lubin, Loew's booking manager, wired back to play Pittsburgh week Aug. 30. Instead of playing Pittsburgh for Loew, Little Caruso played the Hailo, St. Louis, this week, one of the Junior Orpheum. The Caruso act meanwhile signed up to play the Orpheum Circuit and was to have opened at Milwaukee Sept. 6.

In rendering its decision the act must play or pay for Loew, the V. M. P. A. made a point of the fact Little Caruso had maintained in his wire to Lubin the act could not play Pittsburgh because a man in the act was sick, but notwithstanding the act had played the Hailo, St. Louis, despite the man's illness.

300,000 MARK HOME.

Dancer Buys Home in Germany With Exchanged Money.

Max Wiele (Wiele and Ten Kych) came about the information that while dancing in Paris he purchased the homestead his brother dwells in at Stuttgart, Germany, for 300,000 marks. But the dancer is truthful when asked how much that means in American money. He answers that at the rate of exchange then prevailing it was \$1,000, but 300,000 marks sound better.

Mr. Wiele, who with his wife returned to New York last week, says he picked up a Stuttgart bargain through the owner (and his brother) needing the money. Wiele believes his bargain is worth \$10,000, but says he can't figure that into marks at present exchange rates.

TINNEY IN WHITEFACE.

Joe Flynn, P. A., the young fellow who made a million battle of courage return a million dollars worth of publicity for Arthur Hammerstein's "Tinkle Me" at the Midway, now says this is the last season for Frank Tinney in blackface. The team announcement mentioned Hammerstein has placed Tinney under contract for five years with the understanding the comedian shall not dirty up his face during that time.

LICENSED TO WED.

Mr. Vernon, N. Y. Sept. 1. The city clerk last week issued a marriage license to Helen Louise Deacon and Coleman Francis Coleman both with "The Corner Store" in vaudeville.

The couple stated they intended to wed in Ulster last Sunday morning. The object of obtaining the license here was to prevent a Ulster delay.

ECKL BOOKING SHUBERT, B'KN

Joe Eckl has arranged a deal with the Shuberts whereby Eckl takes over the Shubert, Brooklyn, for Sunday concerts, beginning Sept. 12. Ten acts will be played with Sunday night shows only.

Johnny Collins Back Booking.

After a short illness that kept him propped away at Johnny Collins returned to booking at the Keith office Tuesday.

The morning of his return Mr. Collins had a piece of matter lodged in his eye. Attempting to remove it an infection followed and he had to consult a specialist.

Anna Fredericks against Howard Langford. Miss Fredericks states Mr. Langford, who was formerly her partner, team name Langford and Fredericks, is infringing on her (Anna Fredericks) name through billing his present vaudeville act as Langford and Fredericks. Mr. Langford's present partner is billed as Anna Fredericks.

Johnson and Rollison complain against Wells, Virginia and West, alleging the trio are infringing on a gag relative to "The Biggest Bo." Johnson and Rollison claim Charles Horwitz wrote the gag for them in 1914.

Wildred Jessup versus Tommy Van of the International Revue, alleging Jessup was dismissed from the act without customary notice. In lieu of the notice Jessup asks that Van pay him two weeks' salary.

Manuel Romaine against Powers and Delmore, of act known as "Night Hawks." Romaine claims Powers and Delmore are infringing on a melody of old and new songs, an idea Romaine has been identified with for years.

Jimmy Lyons against Dave Manley. Lyons claiming Manley is infringing on his (Lyons) routine by using the following gag, which Lyons states belongs to him: "It's a good thing the Republicans didn't nominate Wood. Can you imagine sending Wood to Washington? Just as if we haven't enough blockheads there now."

Schriener and Fitzsimmons versus Bob Milliken, the team claiming infringement on what they describe as the "punch" story. On receiving the complaint Milliken turned it over to Miss Hampton of Hampton and Hiker. Milliken stating he had been given the story by Miss Hampton. On receiving the complaint from Milliken Miss Hampton filed a counter-complaint against Schriener and Fitzsimmons on the ground that she (Miss Hampton) had originated the "punch" story, and that in her opinion Schriener and Fitzsimmons were infringing on Miss Hampton's rights in using it.

John Neff against Chick Murray. Neff claiming Murray is infringing on certain business having to do with giving the idea a musical instrument is to be played, but is not.

Rose Clare complaining against Dorothy Wahl, alleging infringement on "wild teacher bit" and reference to "home." Miss Clare claims the material in question was written for her and asks that the N. V. A. request Miss Wahl to eliminate same.

MILES' AKRON OPENING.

Akron, O. Sept. 1. Later day is the opening date of the new Royal (vaudeville) and marks the invasion of the Charles Miles interests in the rubber city.

For years Fisher & Shea have had things their own way here, operating the Grand opera house, playing legitimate attractions, the Columbia with vaudeville and the Music Hall presenting permanent stock.

The vaudeville policy will prevail at the Royal vaudeville and films will be offered. There will be three shows each day. The new house will seat 2,000.

The new playhouse is located at Case avenue and East Market street.

VAUDE AT LOEW'S COLUMBIA

Boston, Sept. 1. Loew's Columbia will open with vaudeville Sept. 5. The house will be booked out at Boston, probably by Fred Martin, who previously handled it.

The present policy is straight pictures with a vaudeville bill Sunday nights.

It is a small agency name which explains the New York office passing on the building.

MARCUS TAKES ON 3 MORE.

Patty Marcus is booking the Star, Stroudsburg, Pa.; Park, Morristown, N. J.; and Strand, Haywood, N. J., each of the houses playing five acts on a weekly split.

THEATRE STOCKS IN DEMAND; FAM. PL. COMMON EARN \$8.50

Report for First Six Months of 1930 Indicates Annual Rate of Earnings Equal to \$17 After All Charges and Preferred Dividends—Loew's Net \$3.97.

The feature of the dealings in amusement stocks this week was the revival of buying activity. There was a considerable demand for practically all the issues on the Stock Exchange and Curb, with the exception of Goldwyn, which was listless at its low of 5. Nobody wants to sink money in a stock which appears to be influenced by the opposition of powerful financial interests at odds with the company management.

Famous Players-Lasky's financial statement for the first six months of 1930 came out on the ticker Wednesday, showing net earnings on the common stock for the half year of \$8.50 a share. The period covered by the report ended June 30. Gross income was \$15,396,714; costs, expenses, depreciation, etc., were \$12,288,784.

After making reserves for Federal taxes (including \$105,579 for the previous year), the net profits were \$2,945,570, equal, after allowing for preferred dividends, to \$8.50 a share of common, of which there are outstanding 212,237 shares of no par.

This statement does include the earnings of subsidiary companies. In the corresponding period of 1929 the company statement showed profits of \$1,923,253, or \$11.03 per share on the 174,936 shares of common then outstanding.

The statement follows:

	1930	1929
Gross income	\$15,396,714	\$13,073,927
Costs, expenses, etc.	12,288,784	10,084,040
Operating profit	\$3,107,930	\$2,989,887
Preferred tax reserve	262,360	262,360
Net profit	\$2,845,570	\$2,727,527

Dividends \$101,379 applied to previous years.

The financial statement furnished to the Exchange by Loew in connection with the application to list 200,000 shares of additional common of no par (representing the new \$5,000,000 issue) showed profits for the 46 weeks between Sept. 1, 1929, and June 30, 1930, of \$2,945,570. This would represent \$13.97 per share of the common, excluding the new stock.

The common has been paying dividends at the rate of \$2 a year in quarterly disbursements of 50 cents a share, so that the statement represents a substantial surplus earned over the period covered by the statement. The new issue, of course, represents additional capital which presumably will earn its quota on the subsequent annual statement without reducing the rate of profit.

The statement gave these figures:

Gross income	\$14,112,292
Exp. depreciation, etc.	10,153,491
Operating profit	\$3,958,801
Preferred tax reserve	500,000
Net profit	\$3,458,801

Figuring the rate at \$3.97 assumes that there are no preferred dividends to pay, no interest on bonds and also takes it for granted that the item expenses and depreciation, etc., covers all deductible charges.

The demand for picture shares was conspicuous in Loew. A round 50 buying by "bargain hunters" brought in a considerable total of transactions, mostly in small lots representing what had the appearance of public buying both for speculation and investment. The same was true of Famous Players. A glance at the day-by-day turn-overs gives impressive public participation.

The fact that buyers were seeking bargains only and not disposed to follow advances far worked against any considerable upturn, but as a sample of the inquiry in brokers' hands it was reliably reported on Broad street that there were bids on hand for sizable lots of Orpheum at the market. There were no offerings and these buyers are presumably still waiting execution of orders. One broker was said to have an order for 1,500 Orpheum which he could not fill.

Loew got up through 21 after touching a new bottom price of 14 1/2 a week ago to-day, the session following the expiration of the rights to the new issue. This represents the low since the stock was floated.

(Continued on page 2)

BERNSTEIN'S KILLING LANDS HIM ON HIS FEET

Times Sq.'s Greatest Manipulator Now Living at Plaza.

"Hey, you Variety guy, come over here and smoke yourself to death," hailed Freeman Bernstein Monday as he stood looking at the new Loew state theatre now building at Broadway and 46th street. "How are you, you poor stew?" said Bernstein. "You're all wrong, kid, trying to kid me. If you would take my end of it once in a while I would land you in right. I can see it in your face you are passing out through lack of booze. Well, you should have traveled with me. I have got it in car lots."

"But you had me right in Karpis. Oh boy, you sure did. Walk home from there? Kid, my shoes only lasted me half the way. But I'm in right now. Living at the Plaza. Plaza where? Where do you think it is? Central Park. Off your butt again. Hotel Plaza is, whole suite, nine floors up. Have everybody in the hotel staked and it's a great dump. Breakfast there only \$7, and when you get the check you know you're eating."

"I'll tell you about it afterward. I want to talk to you about this new house of mine. You know Loew, don't you? How do you stand with him? Not for a touch, but just friendly? Well, that may do. Now look here and listen. Loew packed out a good spot, didn't he? Probable paying cash for everything. Some guys don't know how to buy except for cash. If I fancy you, Will, let's you and me buy the place off of Loew on our own and turn it into a furnished room house. Why waste a spot like this for 10-20-30? We know how to get it in a rush if we get the chance, don't we? Do you think you can buy Loew out that one. Don't mention my name to him, but you go after it and if you land I'll tell you the rest."

"Oh, about the Plaza. That was easy. They took me cleanly in Karpis, but I wasn't losing any real money or time while they were doing it. And I wasn't the only one who took the fence. There were a hundred others. But I got mixed up with a money guy there and you know me when I smell coin. I told that guy a few things and he wanted me to go into partnership with him. I told him I never mixed my business affairs with other people, but I would direct the investing of his money. So I am with that guy over at the Plaza telling him how to get his money into larger lots. Every other lot I hold out for myself. Have you got a tuxedo? Yes. That's good. Come over to-night and have dinner at the hotel with us. I'll tell him you are a Wall Street broker and just before you leave hand me a Michigan roll and at the same time kick because I asked you to bring it up in currency. Say you don't feel good carrying so much money. Here's a \$1,000 bill for the wrapper. Then walk out still sore and after you're gone I'll tell the money guy that lets your firm out doing business for me, kicking because I wanted \$70,000 in cash."

"Say, did you hear about the picture offer I had, \$20,000 for seven weeks on the Coast playing in 'The Promoter' for some nut named Neulan? Is that on the level, that those picture bugs make their own money? They want ideas from me about promoting, cashing checks in New York drawn on London. Say, kid, I'll give them ideas about that stuff they never dreamed of. Guess I'll tell them the history of my life. Wouldn't that make a great picture, what I'd call an educational kid?"

"Are you broke? Here's \$500 for yourself. You look as though you needed a new suit? Well, get a new hat. Hey, are you going to kid me any more in that rotten paper? If you do, make it dignified, will you, for I'm in the right now I've never been so don't crash it."

"I don't forget dinner to-night and don't go north with that thousand. Use me easy now and you have the chance of your life—cash, diamonds and booze. I may put you on the beam but I'm going to give you a great time you poor A. K. for you need it. The difference between you and me is that you work hard all the time and are always broke. I work once in a while and I am broke now and then. You are clean, kid, you're old and you don't know enough."

"Don't forget the diamond stuff, will you? You know how I stand on the square, but from blocks east I'm another person."

DECIDED MATERIAL SHORTAGE FOR VAUDEVILLE'S OPENING

Many Acts Doubling in New York Next Week to Make Up Programs—Variety of Excuses Advanced—Added Big Time Houses Contributors.

KEEGAN AND EDWARDS MIX-UP MORE COMPLEX

Members of Acts Hold Different Opinion From Wires.

If Keegan and Edwards are to open for the Keith office in New York Labor Day no one up to Wednesday knew about it. Monday Keegan wired from Pittsburgh the turn would start its big-time bookings next Monday. Wednesday Edwards wired in he had signed with the Jimmy Huxley show as an individual and could not secure a release from that contract.

The Keith office holds a contract with Keegan and Edwards for 35 weeks this season. About six weeks ago they joined "Fattie Telen" and three weeks ago, it is said, Huxley signed the two men to individual contracts for the production. Following came reports of a dissolution between the couple, although they remain with the Huxley show, giving their usual performance, and are with it in Pittsburgh this week.

The Keith office complained to the V. M. P. A. agency, notifying the managers' association it would strictly enforce Keegan and Edwards to their play-or-pay agreement, insisting if the turn continued with the production that the two act reimburse the Keith office each with the amount of the salary agreed upon between them.

FIRST PANTAGES DECISION.

V. M. P. A. Order in Kahne Case Makes Pan Circuit Pay Cash.

The decision of Pat Casey in the V. M. P. A. case reported last week in Variety, on the Harry Kahne matter, wherein the Pantages Circuit was ordered to pay to Kahne \$142.50 as liquidated damages for having canceled the act for the last half of Day City, Mich., is the first time Pantages has ever turned money over to an act without receiving value in services for the payment.

Walter Kiefe, who lashed Kahne, also made a complaint against him to the V. M. P. A. for the failure of Kahne to play a week at the Miles, Cleveland. Kahne in turn was ordered to pay Kiefe the amount of the week's salary he would have been paid if playing at the Miles.

DIVORCES IN CHICAGO

Chicago, Sept. 1.
Mrs. Frances Wood Walker, 68-year-old, was granted a divorce from her husband, Ralph F. Walker. Judge Johnston granted the divorce and approved an alimony settlement of \$10,000. Walker is the vice-president of the Elus Valley Creamery Co.

Flora's Eighty-ninth papers for divorce with her attorney, Ben H. Ehrlich, charging her husband, Arthur Eighty, with desertion.

Josephine U. Munderer, vaudeville obtained her decree of divorce before Judge M. Kinley from Joseph Munderer.

HUMORESQUE HEADLINING.

"Humoresque" the film, will be the headliner of the opening vaudeville bill at the Strand Broadway next week. The main show will be \$1 up on week days, with \$1.50 Saturdays and Sundays.

The picture was selected to head the bill, through it is said, the inability of the house to secure a headliner turn to headline which would sell the program.

Eddie Cantor and Fm Ziegfeld Jr. have mutually agreed to end their business association.

THE OFFICE OF QUIN BROS. & CO.
LEW CANTOR OFFICE
1200 Broadway, N. Y. City

Vaudeville is experiencing a decided shortage in vaudeville playing material for the informal opening of the new season next week. That there will be nearly a dozen acts "doubling" on the programs of the big timers in Greater New York commencing Labor Day is convincing proof of the fact stated by the big-time bookers.

A variety of excuses are advanced to explain the condition. It has not been unusual in the past, but the present dearth is more extensive than in former years. Additions of many two-a-day vaudeville theatres to the big-time list contributed in a measure. Another factor is the large quantity of turns in musical comedy. Breaking up a set venture is another excuse, "warm weather yet," still another, and "framing up new stuff" still one more reason by acts why they can not take the step-off Sept. 2.

The bookers anticipate an easier time after the first couple of weeks of the new season, but the present shortage is throughout the big-time houses of the East.

FRANK MORREL ALL RIGHT

Not Footless Nor Broke—Lost Toe, But is Working.

Frank Morrel in a letter to Jones and Sylvester states he did not lose a foot as reported recently and that he is not destitute.

Mr. Morrel lost a toe off one foot but has been able to work as usual. Upon receipt of the letter Mr. Jones made arrangements to refund \$1,250 realized by a benefit for Morrel held at the Light Club under the direction of George McKay and Spider Murphy.

HARRY BUYS INTO PRINT.

The Paris correspondent of the Hearst newspapers thought this was worth saying cable telling on, but it didn't get into type. Variety rescues it lest the sweet thought perish.

"Paris, Aug. 27.—Th buy Gaby's bed if it takes my last cent," said Harry Plier to-day as he left by airplane for London to attend the auction of the town house of the late Gaby Deslys. The edifice before the war cost \$1,200,000.

"The bed is a magnificent example of the Italian Renaissance and it cost \$40,000."

"Plier became the dancing partner of Gaby when she was bursting into fame after the downfall of King Manuel of Portugal."

LABOR TROUBLE

Washington, D. C., Sept. 1.
Picture operators are demanding an increase of 52 per cent. over the present scale—from \$45 weekly to \$70. The managers offer a \$10 increase, and say they will fight the demands otherwise.

It only affects the Ufaa A houses. The other theatres seemingly have contested men at \$35 weekly.

PROVIDENCE, SEPT. 1.

The question of increases for the stage hands and operators in some of the local theatres is not as yet settled.

Negotiations are on for a settlement, and one may be forthcoming before the week ends.

MABEL BURKE'S NEW ACT.

Mabel Burke with Helen Sears at the piano will present a new full stage specialty act in vaudeville, opening Sept. 13.

Miss Burke's last turn was of "old songs" with Sidney Furber assisting. She was formerly the singer at the 5th Ave., a post occupied by her for several seasons.

SLAYMAN ALI'S ALIMONY.

Marie Alia has entered judgment for \$1,000 against Slayman Ali, representing 42 weeks' alimony arrears at \$25 weekly on a divorce decree granted in 1919. The defendant heads a vaudeville troupe known as Slayman Ali's Arabs. Julius Kandler and Monroe M. Goldstein acted for the plaintiff.



FRANK MATTHEWS and ADA AYRES
IN "HARD BOILED" BY BEN RYAN

R. F. Keith's Alhambra Theatre, New York. Next Week (Sept. 4). Com. In Variety said: "Best man and woman comedy talking act since Laurie and Bronson."

The novelty of the season. Look us over and be convinced. Benny Ryan is still hitting 400 and this is one of his best efforts.

Lifters. Beware: "Our material and business is fully protected by copyright."

Direction, JOE SULLIVAN.

GUS SUN MENTIONS COURT IN KEITH BARRING AFFAIR

**Sun Circuit Opens Offices in New York City—
Sun Himself Comes to Town—Denies Pantages
Report and Calls on Loew.**

Gus Sun has established offices in New York, making it his booking headquarters, following the differences between Sun and the Keith office over the Rivoli, Toledo, which led to the Sun booking representatives being barred from the Keith offices in New York and Chicago. The former Keeney suite in the Putnam building was chosen by Sun during a visit here late last week, and it was expected that the lease would be secured this week. Pete Sun, his brother, a former circus man; Wayne Christie and Warren Todd will attend to the bookings from the New York end.

Mr. Sun stated that if forced to he would let the courts decide whether he had broken his contract with the Keith office as claimed. He said: "I am sorry that this middle came about. I want to be friendly with the Keith people. I'd rather be with them than without."

"I have been on the level all my life, and that attains in this matter also. If I am forced to go to the courts I'll have to take that recourse, and my attorney agrees with me that I am in the right."

The crux of the Keith-Sun fight is in the new Toledo Rivoli, a 1,000-seat theatre, which opened Aug. 19 with Sun-backed vaudeville, and is reported doing good business. It was contended by the Keith office, which stipulates the Sun houses shall offer shows only of the class booked in 1914, when the contract, which runs for 10 years, was signed. This applies to houses then under Sun control or others to be secured.

Clause in Contract.
The clause in the contract relating to the class of shows reads:

"The party of the second part (Sun) agrees that during the period of this agreement it will not book any vaudeville acts for any theatre or other place of amusement located in any city or place where the party of the first part now books or may hereafter be the first to commence to book a theatre or a place of amusement excepting that the party of the second part (Sun) may continue to book one theatre in each of the following cities providing the class and character of the vaudeville shows booked therein by the party of the second part (Sun) shall not be different from that the shows now booked therefor: Pittsburgh, Buffalo, Toledo, Ohio; Detroit, Cleveland, Cincinnati, Columbus, Louisville, Indianapolis, Lexington, Erie, Pa.; Toronto, Dayton, Wheeling and Rochester."

Sun claims he has not changed the class of shows in any of his houses, including the disputed Rivoli, but that the same style of street bills remains. He admits the price of the shows have advanced, but that is because of the increase in salaries given actors. Sun says a six-act bill which cost \$300 in 1914 now stands him around \$1,500.

Sun's Visit.

During his New York visit Sun made application to the Vaudeville Managers' Protective Association for membership for the Rivoli. His house in Columbus, Indianapolis, Cleveland, Buffalo and Detroit are members of the V. M. P. A.

The manager stated that since his houses, except in Toledo, were members of the V. M. P. A. and that he turned play or pay contracts there was no ban on his theatres, but that with his backers unable to be in the Keith office he was compelled to open his own booking office.

Mr. Sun called at the Loew office last week, where it was said that friendly relations existed.

Following the notification sent by the Keith office to Gus Sun that it would refuse to supply attention in the future for the Rivoli, Toledo, it developed that C. H. Moore, the Detroit theatrical manager and theatre owner, made Sun an offer for his Toledo house. The house involved is said to have been in the neighborhood of \$200,000. The Detroit magnate emphasized his acquisition of the house of contention would enable Sun to make peace with the Keith forces and continue

50% JUNIOR ORPHEUM BOOKINGS FROM CHI.

**Mistaken Impression Most of
Acts Routed in New York.**

On the authority of Sam Kahl, the impression that a large majority of the acts on the bills in the Junior Orpheum houses of the Middle West are booked in New York is an erroneous one. Mr. Kahl says that at least 50 per cent. of the Junior acts are put into the bills at the Western Vaudeville Managers' Association, Chicago.

Mr. Kahl is in New York and may remain throughout the month. He said that upon count having been taken of the acts booked for this week it was found that 50 per cent. had been booked in Chicago. Kahl believes this should be made known in order that vaudevillians might have a proper understanding of the booking situation in connection with the Junior Orpheums.

Kahl said he had no intention of permanently removing to New York, and expected to continue his booking activities as in the past—at Chicago.

PAN CONTRACT UPHELD.

**V. M. P. A. Orders Schwartz and
Clifford to Keep 1919 Agreement.**

Schwartz and Clifford opened a tour of the Pantages Circuit this week in fulfillment of a contract made in the spring of 1919, but which has been a matter of contest. The act had just completed the Pan time last year when it signed a re-booking agreement direct, although the first booking had been secured through Horwitz & Kraus. The original opening date was made a forced cancellation, the act playing in New England at the time, and it was impossible to make the jump.

The time was set back, but the matter finally reached the V. M. P. A., where it was considered several times. The decision given was that the act would have to play the Pan contract.

Since the time the contract was signed the act's salary has jumped a respectable percentage, so that a comparative loss is sustained through the playing.

The final arrangement as to opening for Pantages was made between Walter Keefe and the Horwitz & Kraus office. It is the first time they had been in conference for a number of months following a dispute in Keefe's office.

HALSEY LOSES KEITH ACTS

**Brooklyn House, Booking With De
Kalb, Handled by Independent.**

It is announced the Halsey theatre, Brooklyn, is off the books of the Keith Exchange popular-priced booking department. The house is now being booked by John Robbins of the Putnam Building, who is also handling the acts for the De Kalb.

The Halsey was ordered off the books of Arthur Hordell following the acquisition of the De Kalb by Frankenthal, who also has the Halsey. No reason could be ascertained other than the Keith office didn't care to succeed Loew in the booking of the De Kalb. The Loew interests are completing a house near the De Kalb, expected to be ready by Oct. 1.

His former relations with that exchange.

Pete Mack, who formerly represented Gus Sun in the Keith New York office, having been told there was no room for an agent, has completed an arrangement with the Putnam Agency. In accordance with the Keith office in a former Agency, Mack is in addition to Mack, the Casey Agency booking will include Tim O'Donnell (three comedies), Lester Walters and E. K. Nadel.

POWELL QUILTS SUN TO BECOME AGENT

**Franchise Given Former Gus
Sun Representative.**

Chicago, Sept. 1.
Tom Powell, for years Gus Sun's outside agent and floor representative, resigned from the service of Sun and was enfranchised to continue as an agent on the Keith-W. V. M. A. floor. He will open an office in the Woods Theatre Building, and the room in the Keith Western office, which he occupied as Sun's man, will be joined with the rest of the space as part of "Tink" Humphrey's office.

Powell enjoyed a unique concession while with Sun. By arrangement between Sun and the associated offices, his representative was allowed the floor and acted both as Sun's agent and as a 10 per cent. A similar situation is said to have obtained as to Pete Mack in New York.

This week Powell was notified that he must quit either Sun or the floor. He hesitated for a day or two—or, at least, refused to commit himself during that time—but Monday acted and resigned his Sun desk.

Meanwhile Wayne Christie is booking acts right and left here for Sun, making his headquarters in the City Hall Square Hotel, and leaving play or pay contracts for 20 weeks to acts of any magnitude. The other artists' representatives have been instructed to "submit" any bookings they have for Christie to the heads of the allied offices for approval, which means that they will be told any acts they book will be undesirable, and they, themselves, probably ditto. So the "independent" act peddlers are clearing up.

PANTAGES DENY BONDY CONTRACT

**Say They Have Not Agreed to
Book Van Curler.**

Schenectady, Sept. 1.
The firm of Bond & Smith of 125 State street, Schenectady, counsel for the Pantages circuit of vaudeville theatres, has notified D. J. Bondy to discontinue the use of the name Pantages or Pantages vaudeville enterprises or circuit in connection with theatre operations in Schenectady. Legal proceedings are threatened to compel compliance with this order.

Mr. Bondy recently acquired a lease of the Van Curler Opera House for the Miles-Bondy interests, and announced that bookings would be made through an arrangement with the Pantages circuit of vaudeville theatres. Mr. Bondy is not in Schenectady at the present time, but the theatre is undergoing repairs and will be opened this month.

In the letter to Mr. Bondy counsel for the Pantages interests said:

"The Pantages circuit of vaudeville theatres have had no negotiations with you concerning the booking of any theatre in Schenectady or any negotiations concerning the purchase of or the lease of any property there. This name is too valuable a theatrical asset to be used indiscriminately by you or any one else. You have no authorization in any way from them to use their name, and we request that you discontinue the use of this name at once."

KEITH'S SPECIAL SUNDAYS

**Amsterdam, Manhattan, Academy
and Majestic for This Season.**

Commencing Sept. 12 the Keith office will book special Sunday shows playing two performances on the day into the New Amsterdam and Manhattan Opera House, New York; Academy of Music and Majestic, Brooklyn.

Pat Woods will book the New Amsterdam and Academy bills; Lawrence Goldie will handle the Majestic shows, and Billy McCafferty will book the Manhattan.

LEW CANTOR'S FIVE.

Lew Cantor is producing five new musicals carrying special settings. These are the "Musical Mimosas," "Merry Am. Girl" and the Laurel Four, "Let's Get a Five people," "C. Wintley Johnson and Co., colored (five people)," and the new "Purple Minstrels."

SAY LOCAL CHI TIME IS USED AS IN AND OUT CONVENIENCE

**Orpheum Circuit Profits at Cost of Ten Percenters—
They Hold a Meeting of Protest—Beck and
Singer Arrive to Consider Matter.**

6-YEAR-OLD CLAIM SETTLED LAST WEEK

Gen. Pisano Secures Settlement from Ben Levine.

Through E. F. Albee, who interceded upon the request of Gen. Pisano, a claim which the latter holds against Ben Levine dating back six years has practically been settled. Pisano was with a vaudeville show which went to Porto Rico and South America in the summer of 1914. The show was framed by Freedman Bernstein and Sam Bernstein was in advance of it, but Levine handled the financial end of the excursion, the arrangement calling for the Bernstein to receive 50 per cent. of the profits. This later resulted in a battle between one of the brothers and Levine.

The show played two weeks in San Juan, P. R., and then sailed to Caracas, Venezuela, where Sam Bernstein had booked the troupe in the pretentious Teatro Municipal. Capacity business was played to the first night, but Levine is alleged to have absented himself for three days. Few of the acts have drawn money and all are said to have salaries due which were never paid. Bernstein booked the acts in the Caracas theatre and in the bull ring, playing percentage and raising enough money to pay hotel bills and bring the show back.

Pisano held a contract with Levine guaranteeing five weeks, his total claim being around \$1,500, although the show played about two weeks and a half. Upon his return to New York Levine started a baroque house in Trenton. Pisano attempted recovery through legal suits without success.

Recently Mr. Albee asked the principals in the matter to call upon him with the idea of effecting a settlement. Levine offered to pay \$150 to Pisano, but after Sam Bernstein explained the affair it is understood Levine made an offer of \$300 to Pisano.

A claim of \$2,500 held by David Noble, a manager at San Juan, who cashed checks for Levine, has not been settled to date, it is said.

KEITH'S HAMILTON OVER.

The B. F. Keith's Hamilton at Broadway and 145th street, formerly R. S. Moss', seems to be over with the big time vaudeville policy before it starts.

The opening with the Keith band is set for Labor Day. By Wednesday of this week the season's subscription seats were pretty well filled. Then the indications were that Monday night would be a bumper one each week while the other bad night of the show week. Thursday, had its subscriptions filled for the first 13 rows.

The Hamilton is located in a neighborhood not unlike that of the Riverside at Broadway and 96th street.

BILLY GRADY'S PRODUCTIONS.

Billy Grady has incorporated the Billy Grady Productions and will produce for vaudeville. The first Grady production is headed by Harry Miller and five girls. The second will be a revue with Shasta Gallagher and Irene Martin.

Leon Errol will produce all of the Grady acts.

Grady will retain his connection with the Eddie Koller office.

FIGURING ON "SUNDAYS."

Small time bookers are shying off "dumb" circuits and blackface acts on their last half of the week bookings. This is explained by the usual prohibition enforcement of the "blue laws," which is an annual occurrence. Some time ago the inspectors in the various police districts passed the word along to theatre managers that a stricter enforcement of the Sunday laws would be observed from now on.

Chicago, Sept. 1.

The booking situation in the associated offices here became critical this week. All the "10 per cent." agents gathered in the Keith-W. V. M. A. office for a conference with the booking heads and pointed out that under the conditions their opportunities are badly crippled.

The principal case in point, which brought matters to a climax, was the routing of the "Black and White Revue." Bechler & Jacobs, local agents with a franchise, offered the act weeks ago for \$575. The act was passed at a booking meeting as satisfactory at the salary, but contracts were withheld to wait adjustment of bills pending arrival of bookings from New York, where half the acts are booked. When the new list came in from the Palace Theatre Building, the "Black and White Revue" was routed over the entire time at \$625, through an Eastern agent in New York. Such instances have been numerous and frequent.

The agents charge that New York uses the local time as a convenience to take acts into and out of the Orpheum routes, and that when they submit them here they get little consideration on the strictly local circuits for this territory, while in New York agents who deal with the Orpheum get the same acts on at higher salaries because they connect the W. V. M. A.—Keith—Orpheum, Jr., houses to Orpheum routes.

It was stated at the meeting that all other circuits give their local outside agents better "breaks" here than do the associated offices, who, instead of getting routes elsewhere after playing acts over local time, cannot even get them on the local time while New York agents route their acts from coast to coast including the Chicago time as one of the incidental links. Meanwhile acts here are scarce and the "blines" are being made in mad haste at the end of every week.

Martin Beck and Mort H. Singer will be here this week to take up this and other issues.

ALIGNING NEGRO CIRCUIT.

**Southern Small Timers Suffer from
Railroad Costs.**

W. T. Koch, owner of the Gay, Atlanta, and an official of an independent film exchange there, has entered into negotiations with New York independent small bookers for the supplying of acts to play a circuit of 12 houses in that territory patronized by colored people.

The houses are handled independently and have been playing five and six-act bills costing between \$500 and \$600 a week. Owing to the increased cost of railroad fares and other charges, Koch says, the theatre managers have been losing money.

His idea is to regroup them so that the jumps will be shorter and play a four or five-act bill (turn intact, alternating every other week with a fair-sized tab. He estimates that such a policy could be handled at a weekly payroll of between \$300 and \$350 a week.

ANOTHER KEITH HOUSE.

**E. F. Albee Announces 2,500 Seat
Theatre. Pawtucket Needs It**

Providence, R. I., Sept. 1.
According to an announcement following the recent visit to Pawtucket, R. I., of E. F. Albee, Pawtucket is to have a new Keith house to cost about \$200,000 and seat not less than 2,500 persons. The site is understood to have been selected but not yet revealed.

Pawtucket has long felt the need of a bigger and more modern Keith house than the old Bechtel.

Sheddy's Full Week.

With the reopening of the Strand, Binghamton, N. Y., Sept. 13, the house will install a full week policy of six acts booked by the Sheddy office.

The house formerly split with Amsterdam, N. Y.

RAILROAD INCREASES HITTING VAUDEVILLE AND BURLESQUE

Legit Attitude One of Partial Indifference—Increases Equalized by Admission Boosts—Moving "Honey Girl" to Chicago Cost \$1,200.

The new railroad rates arrived Thursday, Aug. 28. It was plain that vaudeville artists making long jumps and the small traveling shows are the most affected, as pointed out in Variety several weeks ago. With the legitimate unions not yet in full swing, the number of objections over the increase are at a minimum. Burlesque felt the increases most for the initial week, with the entire group of both wheels moving under the new schedule Sunday for the first time.

In the legitimate, so far as the bigger shows are concerned, the attitude is one of partial indifference. Some managers are of the opinion the party rate idea isn't especially due theatricals, since the general public travels with a good deal less baggage without objection, while shows still enjoy a free car privilege. The managers say the increase in transfer is much more important and that it costs as much to carry a show from the Pennsylvania station to Brooklyn and back as it does to transport the show from New York to Philadelphia. Burlesque insists, however, that a party rate will be forthcoming. Railroad officials fail to display optimism over the prospects of such a rate, however.

Price Increase.

Those managers who are nothing to become alarmed at with the new 25 cents per mile rate say that the increase of prices in the bigger cities to \$4 for Saturday night more than equalizes what shows there are in rail tariffs and they also say that the dropping of a character or a musician on the road will take up the increase. For the smaller shows that doesn't apply, and because of that the rate creates a hardship. The problem of bookers, it would indicate, is to keep down the length of jumps, for the long hauls increase the transportation pressure.

In vaudeville when the actor is on his own the increases naturally fall heavier, and there, too, the long jumps do the damage. As early as last week it was shown that those circuits booking in the west out of New York, with jumps direct from here to the territory, would have to provide extra compensation for acts. One case in point was an eight person act going out to top an interstate time show. The railroad agent advised the act it had better get started on Wednesday, as the new rate would become operative the next day and the difference would be considerable. The manager of the act said he could not get away until Thursday, and when he went for his tickets found the increase to be \$165 more for the turn, the total fare being around \$450. The act immediately complained to the interstate and an allowance was made. However, where the jumps are normal acts will not find the increases hard to bear and no alarm need be felt.

What It Costs.

An idea of the costs of transporting legitimate shows on long jumps is shown by the case of "Honey Girl," which leaves next Sunday for Chicago, the management calling for 24-hour service. This means \$5 per person more than on a 24-hour train, the fare \$40 per person and \$9.75 for each lower berth, the total for the trip standing the show (25 persons) around \$1,200.

The actual fares now from New York to Chicago \$15.25 plus \$9.75 for a lower berth, giving a total, including tax, of \$25. The rate prior to Aug. 27 was \$20.45 plus \$4.45 for a berth, total of \$24.90, the increase in fare on Pullman being \$9.10. The trip from New York to Los Angeles was \$106.25 and \$13.00 for Pullman, or \$119.25. Now the fare was \$135.25.

At present, there is no indication in the rates from New York to that fall between the New York, Chicago and other lines, it is by the first time for a fare difference. The N. Y. C. is charging \$11.01 for a berth, \$14.41 for a lower berth. The reason lies in the action of the state of New York, the commission holding up the right of the N. Y. C.

which is intrastate the entire route, from increasing its rate to 15 cents. At that the charter for the road calls for 2 cents per mile and not 3 cents as now charged. It is believed the differential will soon be done away with. The increase in Pullman (lower berth) between New York and Buffalo has sent the charge from \$2.70 to \$4.05.

SUN-BOOKED HOUSES APPLYING TO KEITH?

Keith Office Says Intention Is to Open Pittsburgh Branch.

The Keith office has in contemplation a branch office in Pittsburgh to handle acts routed by its branches in New York and Chicago. The Pittsburgh branch is necessary, it was said at the Keith office, through applications received for bookings from vaudeville houses in the mid-west section now booking through the Sun.

The Sun Circuit left the Keith bookings by request when Sun started to book vaudeville into the new theatre at Toledo. Following Sun's expulsion the Keith office is reported to have received wires from managers now booked by Sun asking if the Keith agency would entertain their applications for booking.

Up to Wednesday nothing definite could be learned at the Keith office, although it was admitted wires had been received.

SETTLE "DARDANELLA."

Fred Fisher and Johnny Black Reach Agreement.

One of the many "Dardanelles" suits pending against Fred Fisher was finally settled out of court last week, when Johnny R. Black, one of the authors of the song, discontinued his action for certain considerations, among which is included a reported thousand-dollar cash settlement and an arrangement whereby Fisher will exploit a number of Black's new compositions.

Black, like Felix Bernard, his partner in the authorship of "Dardanelles," complained through O'Brien, Malvininsky & Irwinell he was led to sell out his royalty interests in the song for a nominal cash sum in the belief the song was a " flop." When its sensational success became a reality he began action for an accounting on the ground of misrepresentation. Unlike Bernard, who only received \$10 cash for his interest in the song—as a result of which a suit by Bernard against Fisher is still pending—Black is understood to have held out for ten times that amount when he disposed of his interests in the song.

STRANDED BY BAGGAGE JAM

Strike Settled, but Luggage Piles Up.

The strike of 600 baggage handlers employed by the New York and Westcott Transfer companies was settled Sunday, but the accumulation of a week's baggage in the Grand Central was not cleared up. In consequence a score or more acts could not make their current week stands.

It was said that it would take two weeks to straighten out the baggage jam at the central and Pennsylvania stations. During the week acts could stand in for their regulars by the train, but they were expected to stand a lot of baggage the week after next.

The strike was the first since a 22 day walk out in 1937, which has been linked to low wages for baggage handlers.

"POODLES" HANNEFORD HURT; OUT OF THE ACT

Injury From Fall May Keep Him Idle Some Weeks.

"Poodles" Hanneford is out of the Hanneford act at the Hippodrome with a torn leg. The injury was sustained several days ago when the comedian fell and was stepped on by one of the ring horses. The flesh was badly torn.

"Poodles" brother, George, is working in his place, while George Davis is in George's place.

The accident was caused by a check rein being too tight. Those bearing up lines are designed to keep the two horses going close together. The right rein drew the inside horse toward the ringbank and caused the outside horse to strike the barrier with his hoofs, while the acrobat and his sister were doing the two-high trick.

They missed once, but dropped to safety. At the second trial, the animals continued to go roughly and Hanneford realized there was trouble. He managed to drop the girl to safety inside the ring, but he himself was thrown between the going horses and the ringbank, which on the hip stage is 18 inches or two feet high.

The outside horse stepped on the acrobat, but he managed to huddle off without the audience realizing that he had been injured.

CUT COMPLIMENTARIES.

Publishers Found Crooked Work Cost Them Sales.

Music publishers are cutting down their complimentary regular sheet music acts of late as a precaution against a commercial boomcrang. It appears several men would call at short intervals for sets of regular copies, which they obtained under all sorts of plausible protests, and then resell them to the stores. In one of the big houses the shipping boys employed there would get away with 100 and 200 copies weekly, which they converted into cash. Eventually they were found out.

As a precautionary measure now, when regular copies are given away to privileged persons, they are distinctly stamped on the covers as "complimentary," which immediately spoils their commercial possibilities or "returns" as would orders.

B. BOSTON GLOBE'S CHANGE.

The new Broadway, south Boston, has changed its policy from straight pictures to pop vaudeville. The house reopened Sept. 2 with four acts and a feature, with vaudeville bookings through the Keith Boston office. Joe Raymond has been appointed manager.

PARK BOOKER OUT.

Ernest Anderson, who has been supplying attractions for Starlight Park in the Bronx, has retired from his booking position and for the time being the park management is picking its own attractions.

Anderson was formerly the Park's stage manager.



BERT LEVY

After several years' absence, the distinguished Levy is now in London and leaving tomorrow for an all-star program at the Hippodrome. In the past week he played there. Although this week in America, Mr. Levy has signed contracts that will bring him back to England every summer for the next seven years.

ORDERLY MUSICIANS' STRIKE IN CHICAGO WINS PUBLIC APPROVAL

Serious and Businesslike but Peaceful—Acts Allowed to Play Rather Than Disappoint Large Audiences—No Wanton Attack on Profits.

Chicago, Sept. 1.

The attitude of the Musicians' Union in its peaceful and orderly though businesslike and serious strike against the picture houses is winning the outspoken admiration of the city. In several instances the union has allowed acts to play in emergencies rather than disappoint large audiences or cost managers large profits wantonly. This system is so different from the customary fire-and-sword method that it has gained the sympathies of the commercial organizations and even some of the managers.

A typical case was that of an act called "Acot Jemima" and Jess Hand. This act played the Riviera, Chateau and Central Park, three strike-bound houses, after the warning issued and widely published by the union that it would deny its service to any turn that actively worked as strike-breakers by doing musical and instrumental work in the theatres without orchestras. This act was booked at Edgewater Gardens. The management was notified of the musicians' ruling and advised that if the act appeared the musicians would not play for dances or artists.

Richard Osterreider, manager, pleaded that the notice was short and it was his busiest night. Joseph Winkler, for the union, permitted the act to work until one could be booked to replace it, and in person procured a release from the act for the agent and the manager against a suit for salaries. The act was allowed to proceed on its W. V. M. A. and Butterfield route with a warning.

Kames, Calvin and Coolidge, who had played Covent Gardens, were withdrawn at White City on the same methods. The Logan Square theatre, however, was unable to open with its vaudeville because it failed to agree with the union over its rulings on several acts on the forbidden list. The Logan Square management also owns some picture houses and the relations are therefore more tangled than in the other instances.

Charles O'Leary, at the Rialto, was taken out of the bill this Monday because of having played the Chateau and using a piano. The Jambland Five at the Hippodrome were "pulled" for the same cause.

J. M. Weber, president of the national union, is in town, conferring with Winkler and the A. A. A. He announces that, beginning with Sept. 1, the ultimatum will be rigidly enforced against any act playing a strikebound house, it being not only refused union orchestra support hereafter, but union men will refuse to play in any house where such act appears whether it needs music or not.

The union has signed up three outlying houses using five musicians, and several using two and three. But Barber's Loop, one of the downtown theatres playing features at high prices, was the big feather in the union cap this week. The managers are, as a rule, however, standing solid. The A. A. A. the managers' organization, has been willing to confer and has offered up by saying the committee had to reconfer with the larger body in the organization.

The musicians who are out are well taken care of financially, and are certain that if they cannot recover back pay from the day of the strike, they can claim it from Sept. 1, which is the beginning of a new season, and any terms of peace will be on that basis.

JOBS SOUGHT FOR PERFECT ANKLE

Consuelo Furman, Prize Winner, Wants to Go on Stage.

Schenectady, Sept. 1.

Consuelo Furman, of this city, has been adjudged the possessor of the most perfect foot and ankle in the world and has been awarded the \$500 prize by the judges of the New York contest, among whom were the best artists in the country.

Miss Furman, who is the daughter of Dr. and Mrs. Robert Furman, now living at 240 W. 44th street, New York City, told Variety's correspondent today a story of hardship and privation and then told in almost hushed words the story of her dreams and ambitions and finally joyfully spoke of winning a way to realization of her dreams with the coming of the \$500.

"For months I have sought for work without much success. When I saw a story in one of the papers announcing that a contest was to take place in the Grand Central Palace to find the most perfect foot and ankle, the winner to receive the enormous sum of \$500, I somehow felt that my good fortune had at last arrived. When I was a child, I had always cherished my limbs and, although those cherishes had fallen off somewhat of late, I thought that I had a chance. I bought a pair of blue stockings—borrowing the money to buy them—and to my joy, I was given the first prize against 570 girls and women."

Miss Furman's father is 40 years old. He was forced to give up his medicine practice years ago on account of ill health and deafness.

The modern Cinderella and her mother have worked at various positions. Not long ago Mrs. Furman's health also became impaired. The daughter has been trying to find a theatrical manager who would give her an opportunity to sing and dance.

CUBA AND SOUTH MUSICALLY PIRATED

Duped Music Sold to Dealers With Loss to Publishers.

With British, Canadian, Mexican and American copyright laws ostensibly providing sufficient protection to music publishers in the respective countries as well as the other rights controlled by the Continental agents the old copyright "gyp" game still crops up in the form of piracy in Cuba. Music publishers have discovered this practice to have been existing since last winter down there, with the result they have the revenue of some forty to fifty thousand copies of a hit spuriously published by the pirates from the originals.

The activity is not alone confined to Cuba, but they have even shipped their false editions to dealers throughout Florida and the Southern States, who have unwittingly shipped this criminal practice.

An effort to secure copyright protection in Cuba is now being made by the M. P. P. A.

ILLINOIS FARES STAND.

Chicago, Sept. 1.

No railroad or Pullman rate raises within the borders of Illinois for the present at least.

Sam Thell, the traffic expert for the M. V. M. A. and Organized efforts, after consultation with the Illinois State Commerce Commission, states that the threatened flat fare within the state, and the current Pullman's charges remain. The State body has full jurisdiction over their activities in Illinois.

This does not affect interstate charges into and out of Illinois.

BREAK BARNUM JUMP.

Big Show Plays Only Matinee in Missouri.

The Barnum show breaks the long jump from St. Joseph to St. Louis, 250 miles, by stopping today at Hannibal, Mo. For the first time, getting under way about 4 o'clock for the 241-mile jump into St. Louis where it plays tomorrow, Sunday and today.

The long trip was scheduled to bring the outfit into a big town for the holiday percentage.

ACT SHUT AFTER SHOWING ONE DAY

"Frolics of the Day" Frolic
Just Twice at Rialto.

Chicago, Sept. 1.—The V. M. P. A. got a case this week when "Frolics of the Day," an act written and produced by Dan Kuehl, was closed at the Rialto after one day because it failed to qualify. The act had a pay or play contract, but the management claims that several changes of cast were made between the time of signing the contract and playing the act without notice to the party of the first part.

"Frolics of the Day" came here off the Ackerman-Harris circuit, where it encountered some trouble when two of the boys were arrested on charges of theft. They were released.

The artists appealed to the V. M. P. A. and the N. V. A., claiming Kuehl refused to pay their salaries after the act was cancelled, and that they are not involved in any dispute between him and the theatre, but are entitled to their week's pay.

NEW ASCHER THEATRE

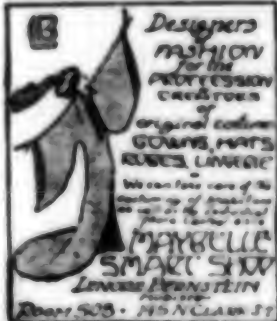
Chicago, Sept. 1.—Anchor Brothers opened another picture palace this week, the new Commercial, a 2,000-seat house in South Chicago, costing \$100,000. Harry M. Crawford is manager.

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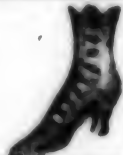
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WINDSOR MAKES GOOD.

Seitz Reopens Famous House as
Ideal Theatre.

Chicago, Sept. 1.—The Windsor reopened Sunday. A transformation has taken place in the appearance, class and policy of this house.

Vance Seitz, its manager, has performed a theatrical miracle in making of this long famous "dumpy" a first-class, high-grade, delightful family theatre of the best sort. For years the Windsor was a dilapidated resort looked by the day. Seitz worked it into a four-split house at low prices, mostly try-out turns, last season. This year he presents a two-split bill of the Orpheum Jr. standards, booked from the top lists of the W. V. M. A., at stiff prices, paying full salaries. His spacious theatre has been renovated and redecorated within and without, and full scenic equipment installed, until it ranks with any house of people order in this locality.

Seitz's handpicked seven men orchestra made a remarkable showing at the premiere.

EHRLICH IN NEW YORK.

The Chicago Theatrical Lawyer at
Variety Office After Monday.

Chicago, Sept. 1.—Ben H. Ehrlich, the Chicago attorney who specializes in theatrical cases, will arrive in New York Monday to consult with his eastern clients. He will make headquarters at Variety's office, availing himself of the open invitation to all visitors connected with theatrical affairs.

CLOTHIERS' BUY SHOW.

Chicago, Sept. 1.—The Retail Clothiers' convention, one of the biggest commercial gatherings in the country, has accepted terms at Marigold Gardens this year for Sept. 28, when the huge enclosure will be theirs entirely. They will stage a play of their own, paying \$1,000 for having it written and \$500 for the talent besides using the entire revue.

George Van, of the W. V. M. A., is arranging the entertainment which will run up to about \$10,000 for the night.

BROOKS BREAKS RECORD.

Chicago, Sept. 1.—Shelton Brooks in "Crazy for You," the first of the colored musical shows in his program at the Avenue theatre, broke all records for the history of the house the opening week, turning away thousands at every performance.

The bill will run two weeks, followed by "Miss Nobody from Maryland."

HOFFMAN BETTER.

Chicago, Sept. 1.—Aaron Hoffman is here working on "Welcome Stranger" for its forthcoming New York showing. He seems entirely recovered in health. It was just after the opening here of his success that Hoffman had a nervous breakdown.

Lincoln Hip Opening on Time.

Chicago, Sept. 1.—The Lincoln Hippodrome, an Orpheum Jr. house, opened Aug. 26, the regular opening date. The story appearing in last week's Variety to the effect that the house postponed its opening a week due to a scarcity of material was in error.

The opening date was set in far back as last April. The house has opened on the same date for the past four years.

CHICAGO NOTES.

Chicago, Sept. 1.—The Herman Blaxter-Wormer Agency placed a new revue into McGovern's cafe on North Clark street which is pleasing the patrons. Fred Farnum, formerly of Fairman, Farnum and Fairman, heads the cast.

The New La Salle Gardens theatre, Detroit, had its initial opening Aug. 29.

The new Anchor Brothers' Forest Park theatre is now booked by the Unity Theatrical Agency through Dick Hoffman.

The Henry Boyle theatre at Fond du Lac and the Grand theatre at Oshkosh are now being booked by Richard Hoffman, of the Unity Theatrical Agency.

Oakland Sisters have filed suit with the A. E. A. against Virgil Bennett for collecting \$105 from their salaries which he claimed as commissions due Edgar Dudley. It is alleged that Bennett accepted the money and was not authorized to do so by Dudley. The girls further allege that they paid Dudley the same amount. Bennett is now producing a show for George Glatts entitled "Katsenjammer Kids."

The Chicago office of I. H. Hark has been moved from the Empire Theatre building to the Haymarket Theatre building. John Biltgen is in charge of the office.

The Victoria cafe, Denver, Col., will be open with a new revue about Sept. 15.

Myrtle Weiss, formerly with Waterson, Berlin & Snyder, made her debut at the Hippodrome with Freddy ("Bones") Bachman's "Happy Days."

Lillian Stuart goes with the John Wray stock at the Strand, San Diego, Cal.

Lillian Bell (Bell and Artiss) has undergone a serious operation at the St. John Hospital, St. Louis.

The 1st Division Army Circus, which did a turnaway business for five days at White City, has moved within the loop, occupying the lot of Ringling Bros., Barnum & Bailey in Grant Park.

M. T. Middleton, manager of the Detroit Opera House, has replaced John Lyons, who resigned as manager of Shubert's Princess last week.

The Chicago office of the Harding and Gooding Theatrical League received over 1,000 pledges from theatrical people in five days of campaigning. The Chicago headquarters are located at 41 West Randolph street.

J. J. Rosenthal, representing the owners of "Randal," Ed. Newland and J. J. Garrity and Frank Hillmore of the A. E. A. have made arrangements for a postponed arbitration, which is set for Sept. 5 before Judge Olson.

Ada Forman, with the "Greenwich Village Follies" at the Studio-baker, left the company for a three-weeks' vacation.

Frank Gilmore and John Emerson of the Actors' Equity Association will arrive in Chicago Sept. 6 and will remain here several days.

The Unity Booking Agency is now booking: Bijou, Appleton, Royal, Tulsa, Okla.; Archer, Chicago, and the Princess, Huntington, Ind.

VIC TRUMBULL QUILTS.

Here of Great War Regains from Orpheum.

Chicago, Sept. 1.—Vic Trumbull, assistant to Cal Griffin, local manager for the Orpheum booking office, has resigned effective in two weeks. He will take a "flyer" in California and may connect with pictures.

Trumbull is a veteran attaché of the Orpheum. He enlisted as an ambulance driver early in the war and came forth with a Cross de guerre, a Congressional medal, 170 striped wounds and various prizes.

Trumbull was regarded as a keen judge of vaudeville material, and was one of the most popular figures in Chicago theatrical life.

N. V. A. IN CHICAGO.

Chicago, Sept. 1.—Final arrangements are being concluded for the long-awaited N. V. A. branch in Chicago. Three rooms are being taken on the ninth floor of the State-Lake Building and an assistant secretary will be permanently stationed there.

ASSOCIATION CHANGES.

Kalchauer Succeeds Freeman, Richards Seeking Small Interstate.

Chicago, Sept. 1.—With the opening of the season there have been changes in the policies and booking management for the Western Vaudeville Managers' Association.

Charles Freeman, handling the second best book out of the W. V. M. A., has turned it over to Nat Kalchauer. Max Richards, former secretary to Mort H. Ringer, has taken over the holdings of the small interstate houses.

J. J. Nash, business manager of the W. V. M. A., says these changes are for the benefit of the circuit.

The Windsor and Logan Square theatres, playing for the last two years on three and four splits weekly, \$30 for two days being top, have gone into regular split week policy, playing five acts first and last halves. This gives the W. V. M. A. three solid weeks of event time in Chicago alone.

BORROW ON PRINCESS.

Shuberts Mortgage New Chicago Holding for \$175,000.

Chicago, Sept. 1.—Shuberts Consolidated Enterprise, Inc. (The Shuberts), obtained a loan of \$175,000 through the Chicago Title & Trust Co. on the Princess theatre leasehold, which they acquired on Aug. 1 for \$275,000. The property carried \$165,000 loan under the former management.

BLACK AND TAN "LID"

Chicago, Sept. 1.—The lid on all night cafes that have been cheating was suddenly slammed tight after Henry Barrett Chamberlin, superintendent of the Chicago Crime Commission, announced he had been investigating vice in the cafes.

The Elite No. 1 and Elite No. 2 and all other "black and tan" cafes were informed that they be closed until the investigation of the State's Attorney Hoyne be heard before the Grand Jury, which convenes sometime this month. The Pekin cafe, another rendezvous, whose recent scene of the killing of two Chicago policemen was held, has been closed tighter than a drum.

The lid was slipped on very quietly, no news of the clamp being made to anyone. Some of the cafes were not informed, but were "tipped" off that if they cheated they would have to close.

FIXING "THE STORM."

Chicago, Sept. 1.—George Broadhurst, producer of "The Storm," and Lillian Trimble Bradley, who staged and directed the vehicle, arrived in Chicago this week to put on a few finishing touches before the show opens at the Olympic.

Gene Quigley, former box office man at Cohan's Grand, is managing the company.

Empress Dells Up.

Chicago, Sept. 1.—The Empress presented a new interior at its season's opening. The inside of this prosperous vaudeville stand has been lavishly frescoed and furnished. New drapes and borders have been hung, and some changes in entrance facilitate the rapid handling of entering and exiting crowds. The policy will be first-grade W. V. M. A. bookings.

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REMICK IN TORONTO.

Chicago, Sept. 1.—"Moe" Gumble of Remick's spent a couple of busy days here, then left for Canada to visit branch offices and to establish a new office for the house in Toronto. He said that never in the history of his organization has it had such a solid catalog of selling song hits.

"The Storm" Delayed.

Chicago, Sept. 1.—The opening of "The Storm" at the Olympic was postponed from Sunday to Monday owing to delay in setting the storm and fire effects.



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LAWRENCE'S TANGLE VIA DIVORCE DECREE

Charge Stock Actor Swore False in Arizona Suit—Matter Up in Frisco.

San Francisco, Sept. 1. Del Lawrence, at the head of his dramatic stock company at the Majestic, appeared in court last week for alleged alimony arrears.

After the details of his recent divorce was heard a situation was revealed whereby Lawrence made himself liable to be held for the grand jury. His intermediary divorce from Mrs. Medi Giana and his subsequent marriage to his leading woman, Vilma Stock, before the final decree caused the tangle.

After Mrs. Giana secured an interlocutory decree Lawrence got a divorce in Arizona and married in Los Angeles.

It is charged Lawrence failed to establish a residence in Arizona and swore falsely that Mrs. Giana had been served with papers. Del Lawrence's right name is Giana.

TICKET SCALPER CONVICTED.

San Francisco, Sept. 1. Dick Quinn, a ticket scalper, was convicted of violating a city ordinance by not paying a license fee of \$100 a month for the privilege of selling tickets. He has not yet been sentenced, and the hearing for those charged with the same offense has been postponed.

The Police Committee of the Board of Supervisors will hold a meeting for the purpose of considering an ordinance to eliminate scalpers. Attorneys, scholars, labor interests and theatres will be represented.

GALLO COMPANY'S SUITS.

San Francisco, Sept. 1. Irena Shimomori has cancelled her contract with Fortune Gallo and opened last week with the Royal English opera company. The Japanese prima donna claims a week's salary still due from Gallo for the Oakland engagement.

Suits were filed here last week against Gallo by Charles Baker, formerly manager of the San Carlo opera company, for an accounting, and by Willie Goodhue, who was ahead of Gallo's troupe, for salary alleged due.

VALERGA'S BROKEN LEG.

San Francisco, Sept. 1. Dorothy Valerga, of the Petroff Russian Ballet, recently booked at the California theatre for one week, sustained a broken leg during her Jazette number.

The monthly broke in two places above the ankle, necessitating her removal to the Franklin Hospital. A plaster cast has been placed in position in which place it will stay for eight weeks, according to physicians.

WOHLMAN WINS AT GOLF.

San Francisco, Sept. 1. A golf match played here last Thursday on the Lincoln municipal golf course between Al Wohlman (Punchon and Marco show) and George Lovett (at the Orpheum) created unusual interest through the large wagers made on the outcome.

Wohlman gave Lovett five strokes handicap and won by a score of 93 for 18 holes against Lovett's 108.

John J. Marabito and Lawrence J. Lander (Oakland)

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SAN FRANCISCO

ORPHEUM, SAN FRANCISCO.

San Francisco, Sept. 1. The Orpheum screen announcements lately about good dress circle seats where smoking is permitted is resulting in the attendance in that section steadily increasing. The current bill maintains the standard with plenty of variety.

"The Love Shop," with Harry and Grace Ellsworth, headlining, displayed finer stage hangings, costumes and more talent than the usual girl act, while Vogt's comedy and Dorothy Southern's good voice found ready favor. The applause honors went to Harry and Grace Ellsworth for exceptionally good dancing. The pretty act with a good chorus was well received.

St. Jenks and Victoria Allen, programmed next to closing, appeared sixth, eliciting good laughs with a rural comedy talk and scoring heavily on Miss Allen's good falsetto singing.

George Wilson and Ben Larson moved from fifth to closing, changing with Lovett's Concentration (shower), who repeated very good. George Wilson and Ben Larson held closing nicely, a loop-the-loop stunt featuring an excellent acrobatic routine, and was heavily applauded. Their comedy, although rather drawn out, found favor.

Marie Casper scored on personality and cuteness, with an unimpressive song routine.

Santucci received good applause for acrobatic playing.

Four American Aces came within an ace of stopping the show with hand but excellent dancing stunts in opening position.

"The Champion," with Marie Hume, a prize-fight sketch with a not dramatic touch, well cast, won approval.

PANTAGES, SAN FRANCISCO.

San Francisco, Sept. 1. There was a well-balanced show despite the absence of Carl McCall, out with sore throat, and Rose Lee Ivy substituting, giving the bill a couple of single women. Miss Ivy, placed second, displayed excellent voice with ballads at the outset and the close of the song routine. It received big applause, but not so well with the intervening comedy numbers, ending with an old-time derby song successfully.

Submarine P-7, headlined, managed to hold interest at closing spot. Agnes Kayne, next to closing with talk about ex-husbands, including familiar dialog, receiving good laughs, finished to light returns with a recitation.

Brown and Jackson registered strongly with comedy talk. The man's eccentric makeup and one brought good laughs, and his attractive partner, possessed a good voice and was an excellent straight. Leonard and Anderson, in "When Caesar Crosses Her," in a big comedy success with an ancient but sure-fire laughing vehicle, the female member making an attractive Cleopatra.

The Aerobane Girls opened on a trapeze with strong jaw stunts, with a couple of pretty girls on an aerobane-shaped revolving apparatus, very effectively. Jack Joseph.

LOEW'S CASINO.

San Francisco, Aug. 29. The vaudeville section of the program at the first night show starting at 6:30 usually plays to an incoming audience. The house as a rule is well filled for the Will King show which follows the vaudeville.

The vaudeville this week offered little in the way of novelty and it is doubtful if it would have created any more enthusiasm if playing to a seated house. Martin and Elliott, a good appearing male dancing team, opened. The boys have a neat dance routine embracing soft show and acrobatic, and for novelty do some steps on chairs. The dancing is well done.

The sketch called "The Whipped Duck" offered by Gladys Ellen John Carlton and Co. held more interest and got more laughs than any sketch here in months. Miss Ellen in "The Whipped Duck," a little thing in lay's attire who baffles the detective (Jack Bailey) on her trail by donning the apparel of her ma John Carlton, a wealthy old man at whose home the action takes place.

adopts her at the Balch. The acting passes.

Burt Adler enters from the left wing announcing the next act to be a famous violinist who upon the spot is thrown on the opposite side, and he enters with a violin and goes into a monolog while threatening to play the instrument which breaks at his first attempt. Adler delivers his talk well, but needs newer material. He started slowly and worked up to good finish with a couple of gags that sounded new and a recitation in the vernacular of a baseball game representing the Kaiser as the pitcher striking the Allies out one by one until Uncle Sam's doughboy stepped to the bat.

Erford's Golden Whirl is three women with a revolving apparatus on which they perform strong jaw and other feats in an ordinary manner. They are attractively attired and present a pretty sight act in special stage drapery. Gene and Katherine King closed the vaudeville with talk and songs. Their domestic arguments and "the tea wagon" employed were good for laughs. The violin was used as a prop for a second time on this bill when the man sang a number comparing a girl to a fiddle.

The King offering was "Be Careful" and Sunshine comedy preceded the vaudeville. Joseph.

LOEW'S HIPPODROME.

San Francisco, Sept. 1. The main idea here is to accommodate big shows on Mondays with acts cutting and running, the show suffering accordingly.

Autumn Three were out. Stanfield and Riddle, a mixed team, programmed to open, appeared second at the third show on Sunday, posed on dancing, following some inconsequential talk and singing.

Faber and Barnett for some unknown reason opened, getting good laughs for Faber's and Edwards' old vaude on and off. It was nicely balanced.

Walter, Olsendorf and Westfield displayed good voices with straight singing. Good results.

Mama and Gypsy, mixed black-and-tan team, took the show's hit with good talk cleverly put over.

Three Belmonts closed well with hoop dancing.

Bobby Stone and Co. offered a musical farce, entitled "Hearts and Flowers," having a pretty setting, but otherwise improved only fairly. Jack Joseph.

FRISCO NOTES.

San Francisco, Sept. 1. Full Parker, who ran with the Hinges show in the Orient, is now stage center with "The Humming Bird."

Waldemar Lind, violinist, and cousin of the famous Jenny Lind is the new leader of the reorganized orchestra at the New Mission theatre.

Clio Glasvigne is reported on her way back to this country from the Orient.

Henry R. Walshall will leave "The Humming Bird" at the conclusion of his local engagement, ending this week.

Edward Ambrose, 29 years of age, well known in the theatrical field, was injured last week by an automobile. Ambrose was treated at the hospital for bruises and lacerations.

Claude D. Kent is the new drummer in the Casino theatre orchestra.

Bobby Hayes is leading the orchestra at the Paris-Louvre, which recently reopened.

Edith Gilbert has been re-engaged by Jimmy Roban to replace Iva Robertson at the Columbia, Oakland.

Lee Parvin is headed east in advance of Maude Fulton in "The Humming Bird."

Sam Burton has replaced Thomas Hayes as stage manager with the Royal English opera company.

Boris Lloyd, who has been visiting on the coast, left for the east last week with transportation furnished by the Shuberts. Miss Lloyd was formerly with Xenofield's Fulton.

Herman Heller, orchestra conductor at the California, was called to Seattle last week, where his daughter, 19, during the absence the orchestra will be in charge of Ed Lind.

Fred Shuler, former manager of the California, New York, is due to arrive and this may be the end of the management of one of the Theatre's leading orchestras to a light.

The Orpheum Theatre, August 29

their Little theatre Sept. 13. William H. Crane, who now makes his home in this city, will be a guest of honor on the opening night.

Ben Hankey sailed on the "Ventura" Aug. 24 for Sydney to do engagements for the Fullers.

Orpheum Circuit offices are moved back into the theatre building proper, where they were when the present Orpheum house was completed. The location is now on the second floor, directly over the lobby.

Julius Doranyi, one of Ringier's three-foot-tall midgits, was made a San Francisco traffic cop during the engagement at the Orpheum. The midgit took part in formal ceremonies connected with the traffic officers' national convention, held here.

A cycle of Shakespearean plays is scheduled for the Greek theatre this month. The productions will be staged under the direction of the Greek theatre, and will be personally supervised by Professor Hume with the assistance of Irving Pichel and Frederic McConnel.

Mrs. H. C. Cornell, wife of Harry Cornell, manager of the Oakland Orpheum, sailed last week on the "Columbia" for Shanghai and Northern China. While in Shanghai Mrs. Cornell will visit her sister, who is connected with the Standard Oil Co. at that point. After a tour of China and Japan Mrs. Cornell will return to this country in February.

Andre Ferrier has selected a new home for the Theatre Francaise, which will open Oct. 1. The theatre will be known as the "Corner of France," with a seating capacity of 150. Three performances a week will be given during the season, on Friday, Saturday, and Sunday evenings.

The next sale for the Scott Opera Co., scheduled for eight performances commencing Oct. 6, started last week. The advance sale for the first week, including subscriptions, amounted to \$10,000.

The Sunday morning concerts at the California theatre are attracting capacity houses. Charles Wakefield Cadman was the soloist last week. The sale of tickets was stopped fully ten minutes before the recital last Sunday. Herman Heller is the conductor of the orchestra, whose musical program lasts one hour. Charles Purus, the house manager of the California, is the emcee.

Jack N. Cook, who was manager of the Co-operative Producing Bureau, of Chicago, stopped over for a few days last week. Cook is on his way to Los Angeles where, he says, he will open a booking office.

Rogues H. Roth, of the California, Imperial and Portola chain of theatres, left for another trip to New York last week. This time for the Roth-Roth combination.

Madison Writing King's Revues.

San Francisco, Sept. 1. James Madison has closed arrangements whereby he will write a series of revues, farces and comedies for Will King.

The first one, "How's Your Liver," is being produced at the Casino this week.

Madison will remain here until Sept. 9, then returns to Gotham.

Mindell Kingston's Return Act.

San Francisco, Sept. 1. Mindell Kingston and George Elmer are preparing an act for their return to vaudeville.

Mindell Kingston (Mrs. George Elmer) has been on the retired list for the past few years.

CHICAGO REVIEWS
THIS WEEK
WILL BE FOUND ON
PAGE 17

PEARL GILMAN DIGS UP OLD DIVORCE ACTION

Twice Married Since Losing Alisky in 1912; Former Husband Now Millionaire.

San Francisco, Sept. 1. Pearl Gilman filed suit here last week asking the California courts to set aside the divorce decree granted to her in Oregon in 1912 from Charles Alisky, who has since fallen heir to a million-dollar estate left him by his father.

She declares she was induced to swear falsely as to her legal residence and that she was too young to know what she was doing. Since her divorce from Alisky Miss Gilman has been twice married and once divorced. Her third matrimonial venture was 1917, when she married Eric Campbell, who was killed in an automobile accident a few months later.

Miss Gilman recently returned to vaudeville as a single act.

BOX OFFICE CONVENIENCE.

San Francisco, Sept. 1. The Orpheum's double box office system recently inaugurated is proving a convenience to the patrons. By means of the new office in the lobby the seat buyers are separated into two lines, one for the current show and one for all later performances.

The new plan enables the person who is coming to the show on another day to make his buy without being held in the long line of those who seek tickets for the show about to start.

BEAT OFF FOOTPAD.

San Francisco, Sept. 1. Ralph Smith, manager of the Hartingame theatre, was attacked by a thing one night last week while he was on his way home. Smith grappled with him and a passerby came to his assistance. The holdup man made his escape.

About two weeks ago two men entered Smith's theatre and attempted to steal \$700. The attempt was frustrated and the men escaped. Smith believes one of the same men attacked him last week.

FOOTLIGHTS TAKES A WIFE.

San Francisco, Sept. 1. Frank A. Hagerty, recently a sergeant in Marine Corps, was granted a divorce last week from Mrs. Marjorie Hagerty, whom he married in New York in 1914. One month later she was offered a part with an act called "Love in a Sanatorium," he testified, and she took it, telling him the lure of the footlights could not be resisted.

MANAGER SENT TO JAIL.

San Francisco, Sept. 1. Louis Pontarelli, who recently leased the Lyceum in San Diego and formerly manager of the Lyceum in this city (controlled by the Guey estate), was compelled to serve in jail for contempt of court when he refused to turn over the books of the Guey estate when requested. A fine of \$500 was also imposed.

'NEZ RAGAN

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COLUMBIA CHARGING \$2 TOP MARKS EPOCH IN BURLESQUE

Understood That Wheel House in This City Will Make That Rate Hereafter on Saturdays, Sundays and Holidays—For Boxes and First Ten Rows—May Send Possible Gross to \$15,000.

Burlesque has reached the \$2 top scale. It is an epoch in that field of amusement. According to an authentic report the Columbia theatre, New York, has issued an order for a \$2 scale to go into effect in that theatre hereafter on Saturdays, Sundays and holidays. Burlesque plays there during the week. It is the principal stand on the Columbia Circuit. Vaudeville is given Sundays by Feller & Shea with a 50-50 percentage arrangement with the house, the firm paying for the show. The percentage split between the theatre and the attractions remains unchanged.

The \$2 charge will take in the boxes and the first 10 rows of the orchestra on the specified nights. It will mean \$1.51 net to the house. Back of the 10th row the orchestra seats will be \$1.05. It is expected there will be a slight scale tilt throughout the theatre in accordance with the increase on the lower floor.

At the present scale the Columbia has been reputed as a \$11,000 weekly gross house, including the Sundays. The increase with capacity played to will send the gross, it is said, to between \$14,000 and \$15,000.

Last season, after it had been running for some time, the Columbia raised its price to \$1.50 in the front rows of the orchestra. Later it made its top price \$1.50 all over the orchestra. Previously the theatre had been running in the eight and nine thousands weekly with Sunday inclusive. When the Columbia first opened 10 years or more ago a \$4,000 week there was considered a big one. Then the top was 75 cents. Previous to the Columbia's opening the prediction was freely made that burlesque could never get over on Broadway.

REPEATING BUSINESS IN 3 RUNNING SHOWS

Kansas City Notes Similarity of Garter Wearing by Soubrets

Kansas City, Sept. 1. When the "Hundred Breakers" opened the season at the Century three weeks ago, the first laugh was caused by a bit of business where the soubret wears three garter purses—one on the ankle, one just below the knee and the third above the knee.

The next show was the "Honey Bee" and the same bit of business was sprung this time, however, with the soubret using three garters.

Next came the "French Frolic" and again the same business, but with three garter watches used.

The regulars at this house are now betting that it can't keep up claiming that the third time was the charm.

MURDERED GIRL CHORISTER!

Mrs. Blanche Schultz, the murder victim in the recent Palisades murder mystery, is reported as Blanche Prier, a form, chorus girl who appeared in shows on the American Burlesque Wheel.

Following the discovery of her body the police held Frank Schultz, husband of the dead woman, and his friend, Edward Faulkner, as material witnesses.

BURLESQUE CHANGES

Earl Kearns, "Broadway Belles" (replacing Ed Johnson). Victor Fay, Juvenile, Harry Hastings Big Show. Phil Collins replacing Jack La Mont with "Bathing Beauties."

NINE SHOWS AT MINER'S.

Miner's Howery will open stock burlesque Sept. 13, under the direction of R. J. Shea. The house will play nine shows a week without Sundays.

BURLESQUE REVIEWS

BILLY WATSON'S SHOW.

Philip Krausmeyer, a Yiddish Melodist. Miss Grogan, a friendly comess. Harlowe, a glib trotter. Edgar Bixley High Fly. Grogan and Tommy Lee. Bear Fly High. Krausmeyer's Son Jimmy. Frank Hunsdon. Nash a bookmaker. Ray Burke. Mrs. Krausmeyer. Krausmeyer's son. Rita Lavendon. Mrs. Grogan. Grogan's second wife. Anna Armstrong. Babette, a cabaret artist. Percy Ayres. Kate Krausmeyer. Audrey Gibson.

Billy Watson's show, called "Parisian Whirl" is at the Columbia this week. It has Billy Watson, Billy Grogan, Spencer and Edgar Bixley among the principals.

Tuesday night, a cool evening as against the night before and with a good house in, 40 minutes of the performance were plenty. Up to 9-20 the biggest hit was Mr. Bixley doing his "Cook" number with the girls. Just before a quiet of singers, male principals, did hardly anything at all in the way of applause, though Bixley again scored here with his yodeling, such as it was.

Watson got a laugh now and then with dialog. Spencer did the same with business or dialog.

The principal women acted as feeders in the comedy scenes, and these were plentiful even in that brief time. Watson appears to have laid out the performance for himself and Spencer to do most of the work. Certainly none of the others in that section did a great deal.

No it's just a Billy Watson show of modern times. If asked how it was you would shrug your shoulders if you knew the real Bill, which would mean the show is just the way it strikes you. Billy Watson of the old days was a head-butt with talk. Now he's only a head-butt and the moderated Bill may please the present new clan of burlesque-goers as he delighted the older clan with his trained dialog.

The girls, there are 22 of them, go with the rest. Altogether they wouldn't weigh as much as 10 of Bill's old girls did. Some years ago over at the Empire, Brooklyn, when Bill was giving the first performance of the new season with his maitre d' choristers, the grand finale of the evening was a model scene with the heavyweights standing alongside each other on a tall pedestal to the rear of the stage. The pedestal from the rear was a plank of wood, supported strongly enough to hold medium sized girls. Bill's fatness clambered up as best they could and when all aligned, the creaking was terrifying to the girls. It sounded 18-1 the planks couldn't last. The girls thought the same thing. A model scene is a posing scene. The girls held their pose, but some commenced to wig at the knees. When the curtain came down three of the girls sank to the floor—helpless, while the stage crew carried the others off the mark as best they could. Then they went after the funny, for it seemed the girls had almost passed out. It was the funniest thing and right from back stage Billy Watson step staged, but no audience ever saw it. These were the good old days when Bill was younger and the girls were fatter. Now Bill is older and the girls are thinner. Those don't time work its changes.

That's about all. It may be cheating to speak out at 40 minutes, but there's next week coming and Billy Watson's show will go over the circuit just the same, probably get the money, for his name still holds good and he has enough material left yet to please audiences.

Bill's show will last 1000 this week at the Columbia. It's the third show in there this season and a really good one has yet to arrive. The first did over \$1,500 the second about \$1,000. To get three in a row like that was a good break for the Columbia theatre as it was opening of the season in warm weather and there is no better ally for a man aged than weather.

You will notice on the programing Bill still calls himself Philip Krausmeyer and his "wife" is yet named Minnie, while Spencer is as of yore, Mike Grogan. The Watson-Spencer combination is a reunion, maybe this season or last season. What's the difference? As long as there is burlesque and Billy Watson

there will be Billy Watson and burlesque. Who is there now to say whether Bill or his show is good or bad when he has defied everything and everybody and still stars in his own company.

GIRLS FROM THE FOLLIES.

Six male and three female principals, 15 very ordinary choristers, three economical full stage sets, some atrocious changes for the line-up, and a succession of bits strung together and broken up by numbers and you have a bird's-eye view of the Strauss and Franklyn entry for 1921.

Fred (Pat) Binder is the principal comedian and he works hard and courageously in a lost cause. He gets very little assistance from a weak supporting cast. Binder does Hebrew. He has been handed a mess of unfunny lines and some ancient bits to manufacture comedy with, and the fact that he succeeds at all is an individual triumph.

The women are the worst collection, vocally, the wheel is housing. All three principals are possessed of shrill, penetrating, unusual voices, the soubret's (Habe De Pearl) being the poorest, closely seconded by May Hamilton, the prima donna. The latter is the best singer in the show. She is a shapely blonde with some excellent wardrobe, mostly running to tight, elaborate bodices and head-dresses. She handles lines acceptably and has a pleasing personality, but her vocalizing is execrable.

The soubret has oceans of pep and coaches her way into a half dozen encores despite her vocal handicaps. The wiggle at the Olympic is like the home run in baseball—it covers a multitude of errors.

The other feminine lead is Caprice Sutton, a tall girl who flashes several good dancing specialties in which she features some worth while high kicking. But her number leading is also all to the ear muffs.

Melody Rogers is Binder's chief and de-fun and delivers a mild support that is also weakened through the anemia of the author. A restaurant bit in the second act hung up a perfect laughless scene, and a cabinet stunt where the comers bet that a girl has or has not any legs was a runner-up in mirthlessness.

Joe Deban did a good job in the straight role, which he has just assumed, and looked well at all times. He is a slender gray-haired chap who could do things if given an opportunity. A boksom quartet of Binder, Rogers, Howard and Russell was the best comedy offering of the evening.

Sam Wilson in a specialty was the big of the show in "one" in the first act. The show is a colored fellow who sings popular songs in English and then repeats them in Yiddish. He greeted them with his first line of the latter and repeated the triumphs he scored while playing around New York on the Lower East last season. Later on Wilson did an imitation of Bert Williams that fell below his first specialty.

The first part is a succession of familiar burlesque situations, such as the "Squirt Flower" bit, with Binder buying the flower to use on a subject and deluging himself instead, another senseless bit of hand-out a card to a lad and she will give you something else, the something else being a smash in the face, with the comedian proving the exception, and getting money continually walking off arm in arm with the girl.

Act two is a full stage act showing an outdoor summer garden. Specialties are pulled in order, with Caprice doing the announcing. May Hamilton starts them by shrilling a ballad. She is followed by Joe Howard, "The Singing Carpenters," who draws two crayon pictures, singing an illustrating ballad to the second one. He has the voice of the show and added the quartet unmemorable, in their books bit.

Faustina, a too dancer, does a flower dance, announced as an imitation of Genevieve.

Habe De Pearl led a "Merry" number and the chorus flashed the first pleasing costume of the evening as before? cats.

The comedy quartet scene was preceded by a musical offering, with

STANDARD, ST. LOUIS

"French Frolic" Show Takes Records in Receipts

Kansas City, Sept. 1. E. Thomas Beatty's "French Frolic," which played the Century last week, blew into this city with the satisfaction of having on the previous week broken all records, in the way of receipts, for the Standard, St. Louis. As the Standard is one of the oldest burlesque houses in the country and as it has done some big business in its day, to get the house record must have meant some receipts.

The show is well costumed and cleverly presented with several novelties. Martha White, who affects long trousers, instead of dresses, has a remarkable voice, in point of volume, and did not hesitate to use it. Harry Fields heads the show but did not work very hard, and Hal Sherman, with his dope stuff, ran away with most of the laughs.

The heavily billed feature, "Temptation," seemed out of place. It is a contest between Mephisto and Purity for souls. The act is given on a dark stage with small spot lights playing on the faces only of the characters. Practically all of the lines are read by the two principals and the whole business drags with no comedy in it.

BURLESQUE CLUB'S MEETING.

The first regular meeting for the new season of the Burlesque Club will be held Sept. 5 at the club house, 160 West 44th street.

GRAHAM AT PALACE, BALTO.

William Graham, formerly manager of the Garden, Buffalo, has been appointed manager of the Palace, Baltimore (Columbia wheel).

Binder playing a banjo, Rogers a wash board and Howard a harmonica. The bit could easily have stopped the show if not choked off.

"The Girls From the Follies" looks like a skimpy production and it doesn't try to skip too much in these times. The show needs a lot of fixing.

TOWN SCANDALS.

Chicago, Sept. 1. Irons & Clamage have found it. At last a two-dollar musical comedy in burlesque. A producer once suggested taking the Broadway failures from the Philberts, Klaw & Erlanger and the Independent producers, procuring the books, music, lyrics and costumes of shows that failed in New York and putting them intact on the first wheel and calling it "advanced burlesque." The idea was suggested to several burlesque producers but only laughed at and said "impossible." Burlesque audiences want slapstick, comedy, falls and bits with a few snappy lines for the old men and young boys.

It took a brand new firm in their first endeavor to prove the old sponsors of burlesque all wrong. Warren B. Irons and Arthur Clamage, who made burlesque stock in Detroit and Chicago famous, in their first efforts on the Columbia Wheel stepped out and did it.

Hearts—Town Scandals. A clean snappy beautiful, pretentious musical comedy worth two dollars of anybody's money. Not an oath in the entire show—not even a suggestive line. Scenery and costumes that drew applause from a burlesque audience considered hard boiled. If merit wins the laurels of (Continued on Page 15)

MAX ARMSTRONG DIES BY FALL FROM WINDOW

Burlesque Man Meets Death Monday at Palace Hotel.

Max Armstrong, office manager for Barney Gerard, died early last Monday morning, death being due to falling out of the window of his room in the Palace Hotel, on West 45th street.

Armstrong, whose name in private life was Fred A. Lent, invited James C. Sutherland, manager of the Casino, Brooklyn, to share his room in the Palace Hotel Sunday night, owing to Sutherland not being able to get back to his home in Brooklyn on account of the R. R. T. street railroad strike. Just before retiring for the night Armstrong informed Sutherland he was going to telephone to a friend. The telephone was near a window with a low sill, and it is believed Armstrong lost his balance and fell out as he was reaching for the phone. Sutherland went to sleep and did not know of the accident through which Armstrong had met his death until awakened by the hotel people, following the discovery of Armstrong's body by Barbara Habbington, a guest on the floor above the street, who heard the impact as the body hit the courtyard below. Miss Habbington informed the hotel clerk, who in turn notified the police.

Armstrong was 37 years old and up to 12 years ago was a professional bicycle rider, appearing with the Armstrong Troupe of Cyclists for several years in vaudeville. Armstrong, previous to becoming office manager for Gerard, had been manager of Gerard's "Follies of the Day" for two seasons. He was also a company manager for Butler, Lowery & Jacobs and during the run of M. M. Thomas's "Wine, Woman and Song" at the Circle, New York, 12 years ago, was manager of that attraction. At various times he operated burlesque stock companies in Toronto, St. Paul and other cities. He was very well known in burlesque, having been connected with that field for about 12 years. He was a member of the Elks and the Masons.

Funeral services, conducted by Munn Lodge of Masons, were held at Campbell's undertaking establishment Wednesday morning. Burial was in Washington. Mr. Armstrong's birthplace. The deceased had been married, but was divorced several years ago. A mother and sister survive.

PATRON BELIEVED IT.

While Max Neman of Jim Williams "Girls From Joyland" sang a number called "Hold Me" at the Mount Morris, Harlem, Monday night, Charles Mosher arose from his seat in the front row of the orchestra, climbed up on the stage and grabbed one of the choristers around the neck.

Attempts by the ushers to put Mosher out resulted in quite a disturbance. Mosher shouting for help.

This led to a disturbance among the audience, quickly quelled on the arrival of an officer, who placed Mosher under arrest.

In the Harlem Police Court Tuesday Magistrate Morris held Mosher in \$500 bail for hearing Friday.

BRISK BUSINESS; GOOD AND BAD SHOWS AT BURLESQUE'S OPENING

Box Office Results Surprising in Face of Weather. Reports Received on All Traveling Companies—Poor Shows Ordered to Bolster Up Immediately.

The opening of the burlesque season, on the Columbia wheel, officially last week, brought box office tales of brisk business. These uniformly brightening tales of the gross caused the burlesque men surprise in face of the weather conditions throughout the country.

Along with the good news came reports of several bad shows, but they were in a vast minority in comparison with the number of shows on the wheels. The bad shows were

immediately ordered from New York to bolster up.

One of the bad ones repaid its principal comedian had to go out of the performance Tuesday after the opening day. An extension of time was given it until he should return. One of the Columbia attractions that had been anticipated as impossible against present competition received about the best report of all those in doubt.

The "French Frolic" at the Standard, St. Louis, broke the house record last week. It had gotten over \$10,000 up to Friday night.

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The annual benefit for St. Mary's Church, East Islip, Long Island, was given Friday night at St. Mary's Hall under the direction of Percy G. Williams. The bill with Mr. Williams as announcer included Alice Lloyd, Crawford and Broderick, Keating, Tris Masters, Eddie Cameron, Lucile and Conkie, Bert Errol, Tom McNaughton and Rigoletto Brothers. As an added attraction Anita Stewart rolled off an oil painting, giving with each chance taken a photograph of herself. The painting was won by Father Connolly, rector of St. Mary's. At the termination of the program the artists were entertained at the Williams estate in East Islip.

When the Brooklyn Rapid Transit strike hit that town last Sunday morning, Coney Island knew it would have the lightest Sunday bunch on a new day in years. It turned out that way. Surf avenue held no more people than on an ordinary Monday. While some of the restaurants did a fair night business their afternoon's gross was almost nil. All kinds of vehicles were brought in to transport the crowd there and back. The boulevard was packed with cars that kept running all night. Twenty-five cents was the charge made to cart people on motor trucks to any point past Prospect Park right into New York.

The report last week Jimmy Lucas was met by several deputies at the stage door of the Orpheum, Brooklyn and taken to station house and later released on bail, was denied by Lucas this week. He said he was met by the two law agents who were there to place him under arrest or collect \$500 as a result of Supreme Court judgments for knocking out several Brooklynites while motorist, to the Brighton last summer. The amount was mutually paid by Lucas without further trouble.

Gleason & Block's "Rainbow Girl" under the management of Charles R. Strages is playing through the Eastern section. Katherine Shoup is starring as the "Rainbow Girl" and George Lydecker is playing opposite as Lord Witherell. The executive staff has C. H. Strages, manager; W. H. Roddy, business manager; Fred Solomon, musical director; John Ellis, stage manager, and Ramsey De Mar, assistant stage manager.

In press matter sent out by the Shubert office it is stated that William, Harry Kelly and Ted Quattrone in the Century Roof show had formed an orchestra of their own for back stage amusement. The press matter claims Miss Williams plays a saxophone, Mr. Kelly a banjo and Miss Quattrone the violin.

The Brighton, Brighton Beach, N. Y., is scheduled to close Sept. 5. Henderson, Coney Island, will do likewise for two weeks as far as vaudeville is concerned, playing "Humoresque" during that period and then go into the split week vaudeville policy, of two-a-day indefinitely.

Mrs. Irene Castle-Treman, of Rhine, who made her debut in the home ring at the New York State Fair in Syracuse last year, will return there next week after next (Sept. 12) with a larger string of middle horses, which includes "Lightning" which she purchased from J. A. P. Remondel, of Newburgh.

Adelaide Hall and Edward Kimmy have been the only dancers this summer at the Grand Union variety stage. Last summer they were at the Grand Union Hotel in the same room. The couple closed in the spring to become part of the summer tour of "The Gold Diggers".

The N. Y. Philharmonic Society will open its 17th season in November with Josef Bruckner as conductor. A series of 12 Thursday evenings, 16 Friday afternoons, four Saturday evenings and 12 Sunday afternoon concerts will be given.

SHOW PEOPLE SHOULD VOTE

The people of the show business should vote. That takes in the players and those who remain more stationary. The traveling professional now has the opportunity through the Absentee Voting Bill on the statute books of New York State.

It may be said at least 50 per cent. of all players can or could claim a residence in New York city. New York is where they hail from or come to. If possessing a residence at all in that percentage, New York city is over the claim. Even the show population of Chicago looks upon itself as mostly temporarily located there and accepts New York city as the official place of residence when it comes to a matter of voting.

A national election is on its way and joined with it in New York is a State election. Both are of as much moment to the actor as to anyone else with the power of the ballot. It is national and local politics. Each spells a great deal for the professional, more, possibly, now than he or she has given any thought to in the past. The war brought home to the theatre that political influence at times and with the theatre often is a badly needed weapon to protect the theatre and through that to protect its people.

Women now may vote, equally with the men, for any candidate or any thing. It will give the show business added prestige if the women of the profession take the voting privilege seriously. In other walks of life the wife is looked upon to follow the lead of her husband if she goes to the polls. But with the theatrical profession, where the men and women learn to think for themselves, have to act for themselves and take care of themselves through seeking separate engagements, and in the instance of married couples, seldom appearing in the same company, the women of the show business, if she will but vote, will be looked upon as an independent voter regardless of any marital association.

Perhaps the most pertinent national matter that now confronts the professional is the increased railroad fares. That was authorized without a thought given to the professional, who is a continuous traveler. If a thought were given by the made of the government body that permitted the increase, then the intent must have been to make the show people pay as much as the commercial traveler. While on the surface the increased fare is for the general public, the continuous traveler must likewise suffer. Where the public travels once the professional travels 40 times, more or less.

While the burden for individuals in the profession falls the heaviest upon the vaudeville who pass his or her own transportation, the dramatic, picture or burlesque player should be as greatly concerned. It is a common cause for while the vaudeville may graduate into a branch where transportation is paid by the company manager, the others may go into vaudeville sooner or later.

For the manager, the booking man, the advance man and all executives of the show business, it is urged that they urge all players they meet to vote in New York State this coming election.

With a force of voters behind it any theatrically appointed committee will obtain recognition, either from the big political parties or from congressional committees that are settling matters for the country without the show business having any basis in the matter of votes to ask for consideration. No one knows what the theatre admission tax might have been with the theatres polling their full and possible vote. Nor does anyone know what may yet arrive in the way of legislation, national or State, in connection with the theatre.

The theatre, willingly, even enthusiastically, volunteered its aid to the government in all kinds of war work, and was especially active in the Liberty Bond campaigns. Although conceding the theatre was a necessity, other branches of the government gave it scant heed in the matter of fuel saving and tax.

A full vote will be the theatre's best argument in politics. On another page of this issue of Variety is an article detailing how professionals, though away from New York city or New York State, may still vote. It must not be looked upon as an inconvenience. The professional should vote. All people in the show business should vote, whether they are at home or abroad, if abroad, and a resident of New York. Vote as they may choose, but vote they should. That it be a certainty their vote will count the voting instructions for absentees printed in the article referred to should be religiously followed.

Let the professional, man or woman, all of them, vote. Make them vote if you can. Make the show business as important as it is. Feed responsibility and citizenship, men and women.

INSIDE STUFF ON LEGIT

Theatre promotion via stock sales and local financiers moves along with more or less smoothness, unless some showman of reputation are in on the transaction. In the latter case it is usually smooth enough. According to a letter lately received by Variety when no showman is in it leaves the promoters in a quandary. In a middle-western hotel and theatre proposition the main idea is to sell stock. Evidently the townspeople are not flocking to buy. So the company writes to Variety. Enclosed is a prospectus with an alluring picture of the combined theatre and hotel on its cover. Inside is the usual statement of possible earnings with the net earnings estimated at over \$500,000, or 27 per cent. on the entire capital stock of \$2,000,000. Underneath is a line reading "There is no safer or saner investment in —". Besides the capital stock the promotion has bonds of \$1,000,000 more, with the building erected on a leasehold. Stock is offered at par (\$100), on "easy payments," 20 per cent. down and 5 per cent. monthly thereafter, giving a purchaser 16 months to pay. Some very good business men are named among the directors, all local people. The letter to Variety reads:

"We are preparing to issue a monthly bulletin for the purpose of keeping our stockholders officially informed as to the progress on the new hotel and theatre, also for the purpose of boosting the stock sales. To carry out the latter object effectively it is necessary to show, as convincingly as possible, that theatres are great money makers. Your personal opinion for publication as to the profitability of theatres will be much appreciated."

"Can you furnish or advise me where I can procure reliable statistics as to the amount of money invested in theatres, legitimate, in the United States and as to their income and profits?"

It cost William Collins something like \$20,000 to try to prove something to A. H. Woods, and at that he didn't make good. Collins burst on the Broadway box office when Laura Wick managed to place "The Girl in the Limousine" and broke into first with Woods. Avery Hopwood was called in to revamp one of the plays and Otto Harbach the other. This excited Collins thought that he was able to walk on his own feet and wouldn't stand for any one's direction, and therefore when Woods was mentioned Collins started to launch out as a producer. He leased the French and Judy Theatre for a period of 12 weeks at \$1,000 a week. The house was 200 seats and with a \$2.50 and \$3.50 box seat gross \$4,000 a week if it plays to capacity. Collins gathered a company and made a musical production. It was "The Girl with the Curious Lips." It was panned and dubbed both as "naughty" and "dirty" by the critics but even with these first aids to the box office it flopped and played to just a little over \$2,000 in two weeks, closing last Thursday night. Now Collins is back in his authorship ranks again, and from all appearances,

ZIP GOES A FORTUNE

"The Sweetheart Shop" left Chicago at the end of its 15th week to gross receipts of a few hundred dollars less than \$25,000 on the week. This means that it could have remained at least three months more to huge profits. Theatrical history is definite on one certainty; that no show can "come back" to any important receipts after once leaving. This is almost without exception.

In no other business on earth could there be such a glaring case of throwing a fortune away. In a commercial establishment when a popular line of goods is put up for sale, the stock is not thrown into the garbage pile as soon as another line of goods is ready to be marketed. But in "show business" this is exactly what is being done. Chicago, especially, with its shortage of first class theatres as compared with its population, has been notorious for that. George White's show was taken out last season while doing over \$20,000. "Fiddlers Three" departed at \$17,000 in a house that does not average \$5,000 on the season, and was succeeded by an attraction that did not average \$1,000.

There is something wrong with the system when such things as that can happen, and the sanctity of contracts is not enough excuse against it. It is all right to live up to contracts, but why make contracts that jeopardize the life of successes when successes are so few in proportion to the number of productions? Of course a certain leeway must be allowed for the working out of the mystery in each case of how strongly the public will be attracted. But it should not come down to where the biggest hit in a big town is driven out of one house while other shows gleeting \$1,000 a week can remain in another.

willing to stay there and leave the producing to other minds and hands. Perhaps he will even be willing to let Woods or some other manager who accepts his writings call in a play factor if the managerial mind deems one is necessary. What he is going to do with the lease of the French and Judy, which still has 28 weeks to run, is a question, for even when there is a most stringent dearth of houses in the theatre district the house on 4th street remains without a tenant.

The Shuberts seem to have bumped themselves on the chin, for the time being at least, with their "no pass" order. In the long run it may work out as a good thing for all concerned, but it certainly does make a Shubert house manager look small when he cannot issue an order for anyone to pass the door. Many minor favors were often paid for by "a couple of docketts" and it is certain that many minor infractions of the building and fire laws were overcome through the same medium. As an instance, a fireman who was detailed to a certain Shubert house this week asked for a couple to have his wife and kid see the show while he was there. The house manager could not use his discretion in the matter, as the rule leave, but one course open, and that is, turn down everybody. The fireman was refused the seats; he sought, but all through the show wandered about the house and turned in a list of violations as long as an arm, which will cost many times the amount of the seats. The "no pass" rule applies to all public officials, police, fire and building department attaches, and in the future they will all undoubtedly make their investigations more stringent, which is as it should be, for it all makes for public safety in the theatre, and in the long run some sort of a calamity in a playhouse may be averted simply through the refusal to issue passes.

A representative of Variety was in Gus Hill's office when in walked an actress who is a member of the Actors' Equity Association. She approached Hill and said: "Mr. Hill, I want to return my part. I couldn't think of playing it for that money." She deposited the part and walked out. Hill dug up her contract, dated July 3, and showed it to verify his contention that members of the Equity were not abiding by their agreement. He then offered for inspection a letter he had that morning received from one of his union stage carpenters, which read: "Please cancel my contract," with no further explanation. This within one week of the opening of the show to which the carpenter was assigned.

Robert Courtneidge, who produced "Paddy the Next Best Thing" in London, arrived here but a few days before "Paddy" was due to open at the Shuberts. He was dissatisfied with the company and ordered further rehearsals, which held the premiere over several days. Miss Hulan became peeved with the direction of Courtneidge and walked out and did not return until the final dress rehearsal.

One of the dailies carried a feature yarn on the Celtic Players a few days ago, setting forth the independence of the little group which is offering "Riders to Sea" at the Bramhall Playhouse on a co-operative basis. The story forecast another actors' strike as being the idea of some of the Celtic company, who would "take the theatres away from the managers." Whitford Kane has come forth to deny the belligerency of the little company, for whom he has directed several pieces. Kane says that he isn't a member of the company, but that recent additions of "political agitators" to the Celtic Players provided a basis for the yarn, which also criticized the Actors' Equity Association as having become dormant since the recent election. According to Kane, the seven players in the Celtic group stand "four for Emerson and three against." J. Francis Morris recently joined the Celtic group.

Nat Roth, in leaving the Shubert organization after acting as a company manager for 11 years, declared that there was nothing "in back" of his resignation to take "Apple Blossoms" on the road for C. B. Dillingham. Roth stated that his relations with the Shuberts continued to be friendly. He was with the Dillingham office seven years before going with the Shuberts. The latter had nothing for Roth to manage in New York and elected to take the Dillingham berth, because "Apple Blossoms" plays but three major city stands this season on the road—Boston, Philadelphia and Chicago.

"It happened in 1932 and it will happen again this season," said a wise observer of theatricals the other day. He referred to a terrific slump in the legitimate business before long. He gave as his reason the general financial condition throughout the country, the presidential election, the reluctance of the public to buy clothing and a growing disposition to abstain from all luxuries, headed by theatre-going. Continuing, he said: "The motion picture people are aware of this condition, because they are being financed by Wall Street, which knows such things before anybody else. Mark my words, the legitimate show people will know it by Nov. 1, because by that time it will assume more tangible form than at present."

Earl Carroll was a newspaper man before he turned author and composer. He was assigned to the Philippines when as President Taft made his trip around the world and Mr. Taft "took" to Earl, inducing him to join the presidential party which spent several weeks in the island. It was during that visit Carroll picked up much Chinese lore which he now presents in play form in "The Lady of the Lamp" at the Republic.

Patricia Morris has replaced Emma Huganir in "A Man of the People." The play brings a tale of how an actress floundered herself out of an opportunity to appear on Broadway. While the Thomas Dixon play was being presented in Chicago Emma Huganir was in the cast. When the play was practically forced out of the town through its tenacity of the theatre ending, it was first believed it would play the midwest cities and some one-nighters before being brought east. Miss Huganir gave her notice to the management asking she would close at the end of the Chicago engagement. Miss Morris was engaged and rehearsed for the part and the Hipp Theatre in New York secured for the piece. When the New York opening was set for next Monday Miss Huganir in Chicago started burning up the wires to New York trying to recall her notice, but the producer has decided the girl that was willing to travel the one nighters shall have the chance to show on Broadway.

TILTING ADMISSION SCALES SHARPLY CRITICIZED HERE

**Erlanger and Belasco Dead Set Against Raises—
"Spanish Love" and "The Bat" Both Boost to
\$3 Top—Want It While Going Is Good.**

In some quarters the tendency for increased admission scales on Broadway is being criticized, especially the practice already of a \$3 top in two of the new dramatic pieces. With the season an extremely early one, it is thought that through charging \$3 other attractions might be harmed.

"The Bat" at the Morosco and "Spanish Love" at the Maxine Elliott are advancing their tops from \$2.50 to \$3, both advances coming after the premiere. All other non-musical attractions at present are running on a \$2.50 basis. One musical show is also increasing the scale over that for the first week, that being "Tuckie Me" at the Selwyn, which jumps from \$2 to \$2.50, with Saturday nights topping at \$4.

Two of the managers, A. L. Erlanger and David Belasco, have been dead set against raising theatre prices. The K. & K. string of attractions was the last to swing over to the tilted scales a season ago, when the regulation \$2 house started charging \$2.50 for dramatic shows and \$3 for musical attractions. It is the rule for musical shows to charge 50 cents more on Saturday over the week day scale. Last season several of the straight comedy offerings went into the \$3 class, that starting with "Scandal."

Such attractions as "The Gold Digger" remained at \$2.50. "Lightnin'" played for a solid year at \$2 before jumping the scale to \$2.50, the present top. Waggoner & Kemper produced "Spanish Love" and "The Bat." The former production has a partial excuse for the increase, since several rows in the front of the Elliott are covered over with an extension of the apron. "The Bat" has been playing to capacity since opening, and the "out" for the managers in jumping the scale is to draw big grosses while the going is good.

Among the managers as a whole the idea was late last season that theatre tickets had reached a maximum, and several producers stated some of their shows will make a further jump in scale. The classification now in the "\$2 houses" is \$2.50 for dramatic pieces and \$3.00 for musical comedies, those prices including the tax. Attractions scaled above that are the exceptions, where managers figure that a hit will attract the crowd regardless of the price.

"PITTER PATTER" STARTS.

Former Collier's "Caught in the Rain" Opens at Baltimore.

Baltimore, Sept. 1.
The former William Collier farce "Caught in the Rain," musicalized and renamed "Pitter Patter," opened at the Academy Monday. The Baltimore first nighters liked the new version, with its book revised by Will M. Hough, while William H. Friedlander wrote the words and music.

In the cast are William Kent, John Price Jones, Jack Squires, Fredrick Hall, Albert Warner, Hugh Chivers, George Smithfield, Mildred Knott, Helen Bolton, Jane Richardson.

MOFFATS IN CANADA.

Ottawa, Sept. 1.
"Don't Tell," Scotch comedy, opened at the Russell Monday. It has the Moffats in the cast and is managed by William Morris, with Edward A. Weil on the ground.

Graham Moffat also wrote the piece. Besides his wife, who plays a role, there is Winifred Moffat and an all-British list of other players. The piece will play in Canada for about four weeks before going to Broadway.

FEINELMAN WITH FOX.

Best Feinelman has formed the legitimate for pictures. He has joined the forces of William Fox. It is his first venture in film.

Feinelman for the present will be assigned to the casting department in connection with Samuel F. Kinison.

"IRENE" IN 2D SEASON; ANOTHER "LIGHTNIN'"

**Musical Show at Vanderbilt
Playing to Capacity.**

"Irene," entering its second season, is regarded as a "Lightnin'" in musical form. The attraction did not fall below \$15,000 any week during the summer and last week again struck top season form with around \$15,700, which represents standing room business at the comparatively small Vanderbilt. Indications are that the piece will remain in New York all next season despite the road shows which have been sent out.

The Boston "Irene" averaged \$20,000 for each of the first two weeks at the Wilbur. The attraction is booked there for nine weeks, but already is seeking an extension, which may bring about a fourth company on tour.

There are two "Irene" road companies out now and a one-night troupe is being readied.

LEON FRIEDMAN PRODUCER

Joining with Irving Simon to Build Legit Plays.

Chicago, Sept. 1.
Irving Simon and Leon Friedman, press agent of Ziegfeld's "Polka," plan establishing an office in New York for the purpose of supplying talent to legitimate productions. If the idea is carried out, Mr. Simon will retain his interest in the Simon Agency, which specializes in vaudeville acts.

The new office may not open until late in the season, since Friedman is under contract with Flo Ziegfeld, the agreement expiring at the end of the season. He has previously agreed the "Polka" for the last 13 years.

POP PRICE OPPOSITION.

Erlanger and Shuberts in Competition at Boston.

Boston, Sept. 1.
It would appear that in taking over the lease of the Globe, where shows of a fairly high standard will be presented the coming season at prices ranging from 50c. to \$2, the Erlanger people have put into the local field a rival house to the Arlington, which the Shuberts took over toward the close of last season.

This year the Shuberts are planning to put on more pretentious shows at their popular priced house, as is shown by the fact that "Lark When Here," with Cecil Lean, is booked in for the coming week.

There should be plenty of opportunity for both houses to operate at the popular prices with the odds slightly in favor of the Erlanger house because of its downtown location.

\$30,000 FOR "LAMP."

The sale of the production and rights to "The Lady of the Lamp" by A. H. Woods to its author, Earl Carroll, is said to have been on the basis of \$30,000, with Woods retaining a small interest in the show for handling the booking. The deal was financed by Walter Linsberger and Joseph Jacobs, the Keystone Tire Co. magnates.

The piece will remain at the Republic four weeks longer on a percentage basis, guaranteeing the gross receipts to be not less than \$1,500 a week.

"PRINCESS VIRTUE" STARTING

Rehearsals started this week for "Princess Virtue," a new musical show written by B. C. Hoffman, with music by Gus Rice.

Gerald Bacon is producing the piece.

CLEVELAND POLICE CENSOR "HAYMOW"

**No Press Agent's Stunt;
Piece Playing to Capacity.**

Cleveland, Sept. 1.
What looked like a speedy transformation from farce to tragedy took place here last week, and for a time the principals of A. H. Woods' new farce "Come Up in the Haymow" at the Opera house were up in the air.

Some of the local prudens made loud protests against several of the lines and situations in the new play. The police visited the theatre and looked on with grim visages determined to "protect the morals of the community."

Inspector Graul was leader and as a result of his investigation it looked as if the future of the farce was doomed as far as Cleveland was concerned.

For several days Manager Robert H. McLaughlin had his hands full getting matters straightened out, but by agreeing to a change in some of the dialog he engineered a successful settlement of the conflict.

Contrary to some opinions, it was no press agent's stunt, for genuine care and anxiety clouded the brow of McLaughlin. It was Monday morning before the manager breathed freely.

Following the custom in such interferences, the farce has played to capacity and is running now in its second week. However, the piece is drawing on its merits alone, as it is a sure-fire winner.

NEW OFFICE BUILDING AROUND GLOBE THEA.

**Dillingham Plans Improve-
ment—Property Valuable.**

When Charles Dillingham can secure an attraction for his Globe that will not necessitate the using of the lobby of the house every minute of the day for the purchase of tickets he will endeavor to erect on the Broadway front a huge office building to replace the present structure.

Plans have already been made. Mr. Dillingham is only waiting the moment when he can start building. This is necessitated by the value of the Broadway land, which demands its improvement to the extent of yielding some direct revenue.

WOODS MANAGING MANN

Assuming Production of Shipman's Play

A. H. Woods is once again the producing manager for the Sam Shipman play that will star Louie Mann. It is now called "Undesirable Friends." The title is reported to be the subject of debate between those mostly concerned through its similarity to the previous Mann-Shipman Woods piece, "Friendly Enemies."

The arrangement under which Mann returned to the Woods office was not reached until all interested had held many conferences. David Belasco, during the negotiations offered to manage Mann.

MUSICAL "BLUE EYES"

"Blue Eyes," a new musical show with the score by I. R. Kornblum, sponsored by Morris Hess and Walter Hart, goes into rehearsal this month.

E. Myers, a brother of Thelma Myers, the film star, supplied the lyrics, and Leroy Clemens and Leon Gordon, heretofore identified as sketch writers, the book.

GOETS' REVUE RENAISSANCE.

The Ray Goets revue of "Paradise to London" started rehearsals this week, with Julian Adair in charge of the staging.

Among the principals are Anna Wheaton, Maude Barva, Waanda Lyon, Johnny Lacey, Morris Harvey.

Goets Short Case Settled.

The suit of E. Ray Goets against Hammond Short for breach of contract was settled out of court this week.

Nathan Durkin, acting for Goets, accepted a cash settlement from Short. The settlement was about \$1,500.

BROOKLYN RAIL STRIKE HAS MIXED EFFECT ON THEATRES

**Transportation Tie-up Hits Coney a Terrific Wallop.
Neighborhood Houses Unaffected—Burlesque
Houses Suffer—Big Timers Normal.**

SEPARATE CORPION FOR COMPOSER FRIML

**Harms Incorporates Harms-
Friml Company**

The Harms-Friml Corporation, capitalized at \$10,000, was granted papers of incorporation last week for music publishing purposes. Rudolph Friml and Max and Louis Dreyfus, the Harms executives, are the incorporators. Mr. Friml's composition, hereafter, will be exploited exclusively by Harms with the composer receiving more than the usual royalty returns for his financial interest.

The plan has been adopted in the past by other publishers but in a rare instance. In outline it is not unlike the present method of handling picture stars and directors, through individually formed corporations.

INJUNCTION BY DEFAULT.

**E. D. Berg Secures It—Good With
"Broadway Brevities."**

Justice Gay in the New York Supreme Court Monday issued an order enjoining Dave Reed from appearing in "Broadway Brevities." The order was obtained by E. D. Berg, who has Reed under contract until Nov. 5, 1930. Berg engaged Reed in 1918 for two years and had with him his vaudeville production, "An Heir for a Night."

Reed signed a contract to appear in "Broadway Brevities" and last week was served with an order by Justice Hendrichs to show cause why he should not be restrained from appearing in the show. The order was returnable Monday. The actor failed to make an appearance, the show opening in Atlantic City Monday night. The injunction was issued by default.

"Brevities" is scheduled to open at the Lyric next Monday.

COWL'S COAST BUSINESS.

**"Smilin' Through" Recording Heavy
Gross Out West.**

Seattle, Sept. 1.
Jane Cowl in "Smilin' Through" opened here Sunday after establishing business records for non-musical shows about the coast. The attraction played to \$20,000 in Los Angeles and a two-week engagement in San Francisco grossed \$17,000. The Cowl show played the following week in Oakland to \$14,000. Last week the piece drew \$10,000 in three days in Portland and should get \$17,000 for the local week.

LOUISE DREMER DENIES.

Writing from the Coast Louise Dremer denies she has signed with G. M. Anderson to appear in "Just Around the Corner." There was some talk of the matter, but no agreement reached. She and her husband, Jack Gardner, are busy settling their new home in Glendale, Cal., where Mr. Gardner has gone to work in pictures.

THEA BARRA REOPENING.

The Theda Barra play, with A. H. Woods managing, reopens next week in Atlantic City. It will again star the picture vamp.

After Atlantic City the show goes to Washington, Baltimore, Philadelphia and Boston, among other towns. A couple of the first stops are return dates.

SERVICE FOR O'NEIL.

The late James O'Neil will be remembered at a solemn requiem mass at St. Patrick's Cathedral Friday morning, Sept. 10. It will be celebrated in the Lady Chapel by the Rev. Martin E. Fahy. Invitations are being sent out by Brendan Tynan, as president of the Catholic Actors' Guild.

The strike of the Brooklyn Rapid Transit employees had a mixed effect on the patronage of Brooklyn theatres up to Wednesday. The strike which started Sunday and was still going strong Wednesday afternoon, all but completely paralyzed street railroad traffic throughout Brooklyn, the only road operating being the Interborough which penetrates but a very small section of Brooklyn Borough in comparison to the area. The Casino in Brooklyn proper and the Empire in the Bushwick district both Columbia wheel burlesque houses felt the effects of the strike to a limited extent. The Casino in a neighborhood where the thousands of buses, temporarily brought into use, pass and may have a terminal block of two distant. This helped somewhat. The Empire caters mostly to a neighborhood patronage, and only suffered the loss of the outlying patronage, a small portion of the house's regular clientele. The Gayety (American wheel), in the Williamsburg section, although catering to a neighborhood patronage was way off the first part of the week. The Star in the business section downtown also suffered through the strike, both Star and Gayety doing about 40 per cent. less than normal. The Orpheum (vaudeville) did better business at the matinee Sunday than the previous Sunday, when conditions were normal. The Bushwick, Greenpoint and Prospect in widely separated sections all did normal business up to Wednesday.

The small time neighborhood houses like Low's Met and Keesey's did their regular business Sunday, Monday and Tuesday. None of the neighborhood houses in any section were appreciably affected.

Coney Island was completely tied in a knot Sunday. Henderson's held but a corporal's guard Sunday afternoon and was but little better Sunday night. The Brighton theatre, which has a heavy automobile trade, fell off slightly.

Luna Park and Steeplechase were very hard hit by the strike, especially on Sunday. Restaurant people and all concessionaires suffered greatly through the strike.

JOE WEBER'S HIT.

**"Honeydew," Predicted Broadway
Success, Opened at New Haven.**

New Haven, Sept. 1.
Joe Weber offered his newest musical show, "Honeydew," at the Hyperion Monday for the first time. The piece is regarded as a sure hit for Broadway.

A number of theatrical people who came here for the premiere expected the music by Elmbrook to be over their heads. The score, however, runs to light airs and is uniformly pleasing.

"Honeydew" opens next Tuesday at the Casino, New York.

GARDNER'S 2D EDITION.

A "second edition" of "Underella on Broadway" was announced at the Winter Garden starting Monday night, when Marie Dremer entered the show.

One of the new bits inserted was a burlesque on Ethel, John and Lionel Barrymore. This bit is out of "Will Murray's 'Russia' Around" and was regarded as the best thing in that attraction. Murray condensed the show into a vaudeville act but left out the Barrymore burlesque.

MILLER'S "STEPPING STONES."

Louis K. Anspacher's "Stepping Stones" will be the next production put on by Henry Miller. The new show calls for no less than eight "stones."

"Stepping Stones" will follow "The Famous Mrs. Fair" into the Moller theatre, the premiere being scheduled for Oct. 14. Mr. Miller and Blanche Bates will tour in "Mrs. Fair."

MUSICAL SHOWS LOOK BETTER THAN DRAMATIC OFFERINGS

Fewer in Number but Rank Better in Class and Chance for Success—Hot Wave Hurts Business. Departures—New Shows Due.

Among the influx of new attractions and those listed for immediate entry the musical shows appear to have an edge on the comedies and dramas, not in number but in class and the chances for success. "Tickle Me" at the Belmore the first to arrive is a "smash," the second edition of "The Greenwich Village Follies" received a wealth of praise at the Village theatre on its opening Monday and "The Sweetheart Shop" which has been clearing up in Chicago showed enough at the Knickerbocker Tuesday to insure a good run on Broadway. From out of town Broadway theatres at Atlantic City and "Honeydew," the Elizabethan operetta at New Haven, were greeted as hits and favorable comment was given, too, to "Winter Pattern," which will go to Boston.

This week's bunch of premieres figured better in total than last week, when "The Rat" at the Belmore and "Happy Go Lucky" at the Knickerbocker were the only new attractions. Added to the "Greenwich Village Follies" and "The Sweetheart Shop," there were offered "Call the Doctor" at the Empire and "The Rat" at the Comedy, both of the latter registering with strength and figured as hits. The week's third musical offering, "Little Miss Charity," did not open at the Belmont until Thursday.

An interesting feature of last week's premieres was the offering of two London successes. "Happy Go Lucky" is "Tilly of Bloomsbury" in England and the metropolitan reviewers were uniformly enthusiastic over clever characterizations. The show is regarded as a Woods success. Just the reverse was the verdict on "Paddy the Next Best Thing" at the Shubert. The attraction was just as uniformly panned and is regarded as having little or no chance. "Paddy" is an example of the difference in tastes between London and New York. With Peggy O'Neil it has passed its 50th performance abroad. The comparison resembles the case of "A Little Bit of Fluff" which enjoyed a long run in London but stayed on Broadway but four or five weeks.

A hot wave which started last week and continued until Tuesday of this week hurt Broadway's business. Monday night's takings being especially fluky and weak. A traction strike in Brooklyn proved a further handicap especially in the trade of moderate priced seats. The strike more than anything else hurt the cut rates, business there being "shot to pieces."

"Abraham Lincoln" will end its run at the Cort, after two weeks more. It was thought this attraction had a chance to continue into the new season and its general appeal would afford a come-back in good takings. When the gross dropped under \$9,000, however, the management elected to send it on the road. Immediately following the decision it was announced that the Lincoln play by Thomas Dixon called "A Man of the People" would be brought into New York. This attraction stayed but five weeks in Chicago and was booked in the West, the announcement of its booking in New York being somewhat of a surprise. A small house has been assigned Dixon's "Lincoln," which is slated for the Hippodrome. The "Charm School" being moved over to the 39th Street.

The latter house was left dark upon the sudden withdrawal of "The Checkboard" last Saturday. Other shows which departed last week were "Not So Long Ago" from the Nora Bayes, and "The Girl in the Spotlight," from the Knickerbocker. "Blue Bonnet," last week's added starter at the Princess, drew a general touting and is highly regarded. This piece has a Mexican atmosphere and rushed in ahead of "The Rat."

"Way Down East," the Griffith film, re-enters the 44th Street Sept. 3, with \$10 for the boxes which are in the rear and \$5 and \$3 for the orchestra for the opening night. A \$2 top will be charged thereafter at night with the matinees at \$1.50. The feature takes the house

AUTHOR'S FOUR PLAYS MAKE B'WAY RECORD

Avery Hopwood Distinguished for Quartet at One Time.

A new high record for the number of shows by the same playwright running concurrently on Broadway is the honor credited to Avery Hopwood.

There are at present four plays in New York written by Hopwood alone or with a collaborator. His "The Gold Diggers," produced by David Belasco and now in its second season at the Lyceum, and "Ladies' Night," a success, which was put on by A. H. Woods recently at the Eltinge, have Mr. Hopwood as sole author. "The Rat," a dramatic hit at the Belmore and "Spanish Love," which is going well at the Maxine Elliott, were both written by Mr. Hopwood in association with Mary Roberts Reinhardt. Another show by Hopwood slated for Broadway is "The Great Illusion," which will first be shown in Chicago.

Three plays by the same author running in New York at the same time is said to have been the record up to now. Samuel Shipman achieved that mark, as did Max Martin.

The New York Commercial is devoting greatly increased space to theatrical matters these days.

on the basis of an eight week guarantee.

Next week's premiere list was five strong up to Wednesday: "Honeydew" at the Casino, "Little Old New York" at the Plymouth, "A Man of the People" at the Eltinge, "Genius and the Crowd" at the George M. Cohan and "A Woman of Bronze" at the Frazee (Harris). "Broadway Revue" was to have arrived at the Lyric but the debut was held over a week or so, the attraction moving from Atlantic City to Philadelphia, where it will be run for Broadway.

For the last week in August the list of buys totals 14 attractions, which is practically a record for this time of the year. With the openings of the current week and those of next week there will be augmented to such an extent that Labor Day week will practically find as many "buys" represented in the agencies as there would ordinarily be at the height of the season in previous years.

Six of the new attractions of the last two weeks were added to the current list. They are "Happy-Go-Lucky" (Booth), "Call the Doctor" (Empire), "Enter Madame" (Garrick), "Greenwich Village Follies" (Greenwich Village), "Sweetheart Shop" (Knickerbocker), and "Paddy the Next Best Thing" (Shubert). The ten buys holding over are "Four Little Ritz Girls" (Central), "Ladies' Night" (Eltinge), "Sound of 1929" (Globe), "Cracked Gumbiers" (Hudson), "Night Boat" (Liberty), "Gold Diggers" (Lyceum), "Spanish Love" (Elliott), "The Rat" (Marionette), "Follies" (Amsterdam), and "Tickle Me" (Belmore).

There is a question whether or not the new Scarborough piece, "Blue Bonnet," at the Princess will be added to the list later in the week.

The agencies are reporting that the strongest demand is for "The Rat" at the Belmore and "Enter Madame" at the Garrick.

Eleven attractions bid for whatever business there was in cut rates, where the traction strike hurt hardest. The list was "Paddy the Next Best Thing" (Shubert), "Come Eleven" (Broadhurst), "Scrambled Wives" (Fulton), "Seeing Things" (Playhouse), "Pinks and Rines" (Cohan), "Foot-Louise" (Elliott), "Honey Girl" (Cohan & Harris), "Blue Bonnet" (Princess). There were balcony seats for "Cracked Gumbiers" (Hudson), "Lady of the Lamp" (Republi), and "Opportunity" (44th Street).

STAGE HANDS CHANGE DEMAND TO REQUEST

Alteration Follows Leaders' Warning.

Monday there were reports of a strike of stage hands in New York followed by a decision on the part of the men to postpone any drastic move which is said to have followed warning by the I. A. T. S. E. that they must move carefully in fact of the contract between the New York local and the managers.

Tuesday at a meeting between a stage hands' committee and the U. M. P. A. the threat of a strike was practically dissipated.

The stage hands admitted the force of the contract, which has a year to run, and substituted their demands for increases by a request that the managers grant an increase because of increased living costs. Though it was a request and not a demand, the managers' committee was one of representatives of the various producers and whether the latter will accede to the request is up to a later decision.

The present scale for New York was agreed to a year ago and the contract with the New York local covered a two-year period. In the face of that the local asked for increases of 25 per cent, with some of the lower paid stage hands asking for 50 per cent more. When talk of a walk-out reached the national association, the I. A. T. S. E. advised the local body it was unwise to force an issue so long as the contract ran. The apparent result was that the local will live up to the contract but efforts will continue to secure wage increase this season.

From the managers' standpoint the New York local was granted increases last season which were intended to cover the current season also and the men therefore enjoyed a boost for the first year. The scale in New York is \$45 for heads of departments, though many such receive wages much over the scale. The rates for grips is \$2.75 each performance and the light operators and cleaners received \$2.25 per performance.

This week the new road scale stage hands became effective, first men getting \$42.50 per week, with an extra allowance for production men. Second men get about \$10 under first men.

FIDELITY'S SUNDAYS PROVE SUCCESSFUL

Schedule Laid Out for Every Other Sunday at Miller.

As a result of the success of their first "get-together" party held at the Henry Miller theatre last Sunday night, the Actors' Fidelity League has decided to hold similar affairs every Sunday from now on. The next Fidelity social affair has been set for Sunday, Sept. 12.

They will continue regularly thereafter at the Henry Miller on alternate Sundays throughout the season.

In addition to dancing, there will be what entertainment contributed by Fidelity members and occasionally speeches by the Fidelity officers and members.

No business will be transacted at these affairs, which will be informal.

ALAN DALE'S PLAY OPENS

May Robson Given Credit for Highly Laugher Performance.

Paterson, N. J., Sept. 1.

The Alan Dale comedy, "Nobody's Fool," produced by Augustus Pittou and starring May Robson, opened here Monday at the Lyceum.

The first performance was often halted by laughter evoked through Miss Robson's remarkable performance of a mother who is ever mistled up in her own love entanglements. Miss Robson displayed to the great credit her delightful comedy method in a splendid part.

The company which keeps pace with the star includes John Sears, Percy, Fay, Cusack, Jack Marvin, Francis Kenner, W. E. Homans and Lillian Horner.

The premiere here was in the nature of a work out.

GEO. COHAN RACING SAM HARRIS FOR FIRST REVUE PRODUCTION

Each Former Partner Intent on Placing His Product Before Public Ahead of Other—Cohan After All-Star Cast—Wants Weber and Fields.

CANTOR MAY TAKE OUT "WHAT'S IN A NAME"

Negotiating for Former Anderson Production.

The former John Murray Anderson production of "What's in a Name" may be taken out by Eddie Cantor who will star in it if that happens. It was to have been closed one way or another Wednesday. There will be a revision of the book but the original title may be retained.

Cantor is no longer under agreement with Flo Ziegfeld. That was ended by mutual consent last week. Cantor insisted the Ziegfeld play promised him by that producer be forthcoming. Ziegfeld asked for further postponement, mentioning Jan. 1, next, but Cantor demurred. An agreement to terminate the contract, entered into 18 months ago for one year with an option for the second year, was reached on the spot.

Cantor has been looking forward to his Ziegfeld show which was promised by the end of September. Meantime he remained with Ziegfeld, appearing in the "Follies" this summer and also on the Amsterdam road. Ziegfeld alleges Cantor had too many outside interests, including a contract to sing for the Emerson Phonograph Company. The manager has a suit pending against the Emerson company through Cantor having agreed to make records for it during the next five years.

The question of "exclusive services" as a clause in the contract read will have to be first construed before the suit concludes. Cantor contends it calls for his exclusive stage services; Ziegfeld that it covers all services.

Cantor lately intended to take up a vaudeville route as a single act, but now has his mind set on a play. Cantor turned down several weeks of vaudeville offered by the Keith office this week. His reported salary for next Sunday's Winter Garden appearance is \$1,000 which explains his reticence to accept vaudeville engagements that would tie him up on Sundays. It was reported this week the Law office had made Cantor an offer for vaudeville which would allow him to accept Sunday engagements outside of the Law office.

"UNKNOWN PURPLE" OFF.

Roland West Disagrees with the Shuberts.

Roland West has shelved his "The Unknown Purple," a melodramatic success which ran a season on Broadway and recently completed its first road tour. This action followed an argument with the Shuberts, with whom West made a booking contract for several years. The present plan calls for holding the show off until the contract expires, with the probability that it will then be booked over K. & E. time.

West is devoting himself to pictures. He recently completed a feature which he wrote and directed featuring Jewel Carmen. This picture and another being prepared are for the Ince Picture Corporation. Later in the season West will embark on picture productions of his own.

BLACKWELL IN "FRIENDS"

Norfolk, Va., Sept. 1. Charlie Blackwell in "My Lady Friends" opened Monday at the Colonial. Weather hurt attendance somewhat. Blackwell is featured with the show. He is the former picture actor.

"Good Morning Judge," with a weather break, did much better at the same theatre last half last week.

Formerly dissolving as a firm July 31 during the summer the former partners of Cohan & Harris are now racing one another to be the first to produce a revue of the character Cohan & Harris at one time made an annual feature. These revues were written by Cohan.

Cohan has written another for himself, while Irving Berlin is Harris' chief aid. It is reported the haste with which Messrs. Cohan and Harris are rushing their projects will result in the winner coming under the stage wire before another 30 days have passed.

Harris, it is said, has virtually completed a line-up of principals.

Cohan is securing the Broadway section for "names" with the apparent intention of commandeering an all-star cast that will be illuminating in the number of "names" employed. Cohan, according to the story, wants to reunite Weber and Fields, have Sam Bernard added, take in Richard Carle or any other comedian of note who may be loose, while in the female department he would like Jane Cowl and Florence Reed, with another woman star if available.

OPENING IRISH TENOR WITH \$100,000 BENEFIT

Morris Planning Debut of Tom Burke at Saranac Lake.

Saranac Lake, N. Y., Sept. 1.

The event of the summer season here in the woods will be the American debut of Tom Burke, the Irish tenor, at this point Sept. 24 under the management of William Morris. Morris marks the hot season here in some way annually. Now it is a benefit for a local Catholic church. Morris has agreed to raise \$50,000 for the Burke premiere. It looks as though the gross for the church will go to \$100,000.

All the prominent people of the north are interested. Besides mayors, senators and other lights Governor Al Smith is expected that evening.

Burke shortly will reach America from here the singer goes direct to New York for his first metropolitan concert at the Hippodrome, then will take up the tour Morris has routed. So far around 25 concerts have been placed.

Morris makes his summer home here. His summer home, named "Intermission Camp" by his son Willie, is located about two miles outside the town and is a show place of the village. It covers 100 acres, with a lake front of half a mile.

STOCK TRYOUT TO GET B'WAY PRODUCTION

Woods Will Bring in "Come Up in the Haymow."

A. H. Woods will make a Broadway production of the Wilson Collings comedy, "Up in the Haymow," tried out at the Cleveland opera house last week and held over for this week. Walter Jones and Field Markley have the principal roles in the stock tryout and will lead the cast in the later production, which is scheduled to come to New York around New Year.

MOROSCO ACTIONS SETTLED.

The suits of Mrs. Annie Morosco against her husband Oliver Morosco, the producer, were settled out of court during the last week.

No details regarding the amount involved could be obtained. During the early part of the summer the number of actions started by Mrs. Morosco through the Nathan Burkan office brought a flood of publicity.

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Curt (13th week). Has two weeks more to run. Takings last week over \$2,000 and better business would have come with cooler going, but management elected to go on tour.

"Bad Man," Comedy (1st week). William Harris, Jr. a first offering of the season. Opened Monday and was regarded as excellent work. It a satirical drama by Porter Emerson Brown.

"Blue Bonnet," Princess (2d week). Opened Saturday night. Reviews unfavorable.

"Call the Doctor," Empire (1st week). First of David Belasco's presentations for the season. Opened Tuesday night. Regarded as sure hit.

"Cave Girl," Longacre (3d week). First full week (last week) saw takings around \$1,500. Business expected to increase with cooler weather.

"Cinderella on Broadway," Winter Garden (11th week). New people into show Monday; announced as "second edition." Show due to take a short after Labor Day.

"Come Seven," Broadway (7th week). Well liked comedy and not of the ordinary. Ought to develop good business with break in weather.

"Crosed Gamblers," Hudson (4th week). Getting rather good takings for drama this early in season. Would have enjoyed a better break had attraction held off until cooler weather. Gross at \$9,000 provides small profit. Expectative cast.

"Enter, Madame," Garrick (3d week). Played to capacity again, over \$9,000. Looks like real hit. Will stay at Garrick about four weeks more, then move to Broadway house.

"Famous Mrs. Fair," Miller (27th week). Has weathered the summer as predicted by management and continue until early next month. To be followed by "Stepping Stones." "Mrs. Fair" near to \$10,000 last week.

"Follies," New Amsterdam (11th week). Run may extend well into fall, for gross is bettering \$12,000 right along. This business leads the entire list. Hippodrome expected.

"Foot-Loss," Little (17th week). Last latter part of last week through illness of star. Emily Stevens, Time extended through September; new attraction due Oct. 4.

"Gold Diggers," Lyceum (48th week). Looks safe for second season. No let-up in great pace, with \$14,500 in last week.

"Good Times," Hippodrome (4th week). Got off to great start. Takings running close to \$10,000 since premiere. Felt traction strike in Brooklyn more than other attractions early this week.

"Greenwich Village Follies," Greenwich Village (1st week). Opened Monday night, getting favorable reviews. Regarded as musical success.

"Happy Go Lucky," Booth (2d week). Opened Thursday, last week, drawing uniformly excellent notices. Has good chance. Started off well this week, getting close to \$1,000 Monday night. House capacity about \$1,100 nightly.

"Honey Girl," Cohan & Harris (18th week). Final week, show jumping direct to Chicago. House dark next week. "Welcome Stranger" opening Sept. 14.

"Irene," Vanderbilt (41st week). Going at mid-season pace, with standing room frequent. Takings last week \$15,700. This attraction should last another season.

"Lady of the Lamp," Republic (3d week). Show needs cooler weather. Held up well second week.

"Ladies' Night," Edging (4th week). Placed with the hits, sale and demand heavy. Takings \$11,500; not far under capacity of house.

"Little Miss Charity," Belmont (1st week). Opened Thursday. Credited with having a good score.

"Lightnin'," Gaiety (109d week). Remarkable business continues with over \$12,000 weekly. Few of the new offerings near the pace of this veteran.

"Night Boat," Liberty (31st week). Pulled up another notch last week with around \$19,000 drawn. Ought to stick until November.

"Opportunity," 49th street (4th week). Claimed as a moderate success thus far. Over \$5,000 last week. Like "Crosed Gamblers" late start would have improved chances.

"Paddy, the Next Best Thing," Shubert (2d week). Opened Friday, last week. Comments both press and lay uniformly adverse. Looks like decided flop.

"Poor Little Rita Girl," Central (6th week). Around \$14,000 again last week, business having picked up several hundred dollars over previous week.

"Scandals of 1939," Globe (13th week). Excellent business at an \$18,000 pace last week. Attraction holds on nicely to prediction of success indicated at opening.

"Scrambled Wives," Fulton (14th week). Better business for this

lively force looked for when fall weather arrives. \$2,500 last week.

"Seeing Things," Playhouse (12th week). Guarantee ends soon, to be succeeded by Alice Brady in "Anna Arcadia."

"Sinks and Sings," Cohan (8th week). Final week, business off. George M. Cohan takes house next week presenting "Genius and the Crowd."

"Spanish Love," Maxine Elliott (3d week). Getting good play downstairs, with over \$10,000 last week. Scaled at \$3 top.

"Sweetheart Shop," Knickerbocker (1st week). Opened Tuesday, coming here fresh from fine run in Chicago. Regarded as having excellent chance.

"The Bat," Morosco (2d week). One of the few new hits. Around \$14,000 last week. Scale goes to \$3 top next week.

"The Charm School," Bijou (5th week). Moving over next week to 39th street, left dark by withdrawal of "The Checkboard." Will be followed by "A Man of the People" next week.

"Tickle Me," Selwyn (3d week). A musical smash, holding up even Monday night when Brooklyn strike and heat dented box office all along the line. Played to \$21,000 second week. Scale advanced to \$3.50 top.

SHUBERT SHOWS IN CHICAGO FALL DOWN

Business Good Except in Three of Their Houses.

Chicago, Sept. 1. Business stood up, except in three instances. The three leading fall-downs were in Shubert theatres, the "Greenwich Village Follies" shuddering below \$10,000 at the Studbaker and "Man of the People" closing to \$5,200 at the Princess and "Passing Show" getting about \$12,000 at the Garrick. Box office estimates for the week:

"Transplanting Jean" (Follies, 5th week). Arthur Hoyer and Martha Hedeman in a steadily climbing hit; \$14,200.

"Springtime in Mayo" (Olympic 2d and final week). Pike O'Hara in his annual fortnightly visit, \$11,000, making about \$23,000 on the two weeks, with a liberal sprinkling of cut rates, biggest gross in his career here.

"Passing Show" (Garrick, 11th week). Slipped badly, down to about \$12,000.

"Buddies" (Woods, 4th week). Lacked, though not a rave; \$16,500.

"Sweetheart Shop" (2d and last week, after 18 weeks at the Illinois) \$25,400, at strictly \$2 top. "Apple Blossoms" follows.

"Welcome Stranger" (Cohan's Grand, 36th week). Good as ever, over \$15,000.

"Wedding Bells" (Cort, 4th week). Margaret Lawrence and Walter Ridinger drawing select trade, almost \$9,000.

"Man of the People" (Princess, 6th week); \$5,200.

Wynn's Carnival (Illinois, 3d week). Only \$13.50 show in town, hit, though not quite up to the leaders in this theatre at the prices, \$21,000.

"Greenwich Village Follies" (Studbaker, 16th week). All to pieces. \$9,000, with Frances White out and a road cast now officiating.

SHUBERT "BUYS."

New Plan Announced New Abandoned.

The grand fanfare of trumpets on the part of the Shuberts regarding the abandonment of "buys" by the speculating agencies for all of their houses did not mean anything after all.

The agencies are buying for the Shubert theatres as of yore. The reason is the Shuberts had planned to place all of their tickets in the hands of one of the big agencies for distribution to the smaller agents. The latter refused to abide by this method of distribution and the managers returned to the system of former years.

"JIMMY" OPENING OCT. 1.

It was stated at the office of Arthur Hammerstein that when "Jimmy," his new musical show, opens in New York in October there will be no "buy" served.

The new piece will open out of town Oct. 1. In the cast are Frances White, Ben Welch, Roger Imhoff, Dee Loretta, Hattie Bucka, Richard Pyle and Paul Foreman.

Otto Harbach, Frank Mandel and Oscar Hammerstein wrote the book and lyrics, the music being by Herbert Stothard. The same team are responsible for "Tickle Me."

B'WAY BREVITIES.

Atlantic City, Sept. 1.

Monday at the Globe George Le Maire ventured into the depths of the summer revenue on a scale that will to some extent rival the "Follies." He heads "Broadway Brevities." Dorothy Jordan gave it an unusual turn and Bert Williams added balance in a still different direction.

The program is long, oftentimes uproariously funny and again with its girly proportions beautiful in its extensiveness. There is Dave Reed, Eddie Buzzell, Hattie Parker and Ula Sharon.

The latter, a rival to Mary Eaton, gives promise of being one of the big events of the season on Broadway. Her dancing last evening possessed a grace, a lightness and a brightness of foot that was fairly astonishing.

Miss Jordan in arias and songs proved a variation from the usual expectations of musical comedy, her importation from grand opera being devised strictly for that purpose. The length of the opening night performance left some doubts as to the success of the innovation and its popular appeal, but the appearance of Miss Jordan certainly had its stellar importance.

Bert Williams sang "When the Moon Shines on Moonshine" and "Where Did You Go When He Said Good-Bye" and "Somewhere the Sun Is Shining for Me, Ah, But Where" with other ditties that make his specialty one to be especially appreciated.

The funniest skit of the evening is "A Summer Kitchen," an almost wild act. "A Smart Postscript" and "Ninety Days on Broadway" are two other successful bits among the other comedy scenes.

The music offers little that is new or songs that are more than reminiscent.

The total entertainment is one of the best of the season, and a strong bid for continued popularity when it strikes the Broadway audiences in another week. — Schurer.

THE BROKEN WING.

Washington, D. C., Sept. 1.

Leahy Parry, a Broadway actress, who is now in Washington, D. C., is the featured lead in "The Broken Wing," a play by Paul Hensley and Charles Goddard. It comes tonight close to being old-time melodrama, but the first night's audience surely did like it and when the rough edges are taken off and the second act cleared up a little it ought to be a success.

The story is about a little granger girl in Mexico who wants to be clean, who is a great admirer of soap and water and who has set her heart on a gringo husband, praying to the lady that she will wed this gringo to her. As if a answer to her prayers an aeroplane falls practically in the yard of the home of her guardian, an old retired sea captain. The fall causes the young American to lose his memory.

He is nursed and tenderly cared for by the girl, but in spite of all efforts to revive his memory his mind remains a blank as to the past.

There is the added complication of the local Mexican bandit, a captain in the Federal Army, who is wooing the girl with cave-man methods, but who also plays all his trump cards to win her, going so far as to order a house with a bathroom from Sears-Roebuck.

The working out of the story is well done, the authors finally reverting to the old tried and true United States Secret Service to clear situations, but in such a manner that it seems perfectly plausible, and no one could ask for anything more than that.

As to the cast it is splendid. Alphonse Ethier as the Captain-General gave a remarkably splendid performance. His work previously (Continued on Page 15.)

STOCKS.

The Blaney Players opened in Wilkes-Barre Monday, headed by Hazel Corinne. Two other Blaney companies opened a week ago in New York at the Yorkville and the Prospect.

The Mac Desmond Players open at the Orpheum, Germantown, Pa., Sept. 4. Frank Fiedler will direct the company this year.

BRADY STARRING CARR.

William A. Brady is about to place in rehearsal "The Dreamer," a play by Jules Robert Goodman, in which he will star Alexander Carr. The title role is that of a Russian—the proprietor of a small drugstore in the slums of New York.

NEWS OF THE DAILIES

George M. Cohan's "Genius and the Crowd" is to open at the Cohan, New York, Sept. 8. The cast will include George Renavent, Marion Coughlin, Frank Otto, H. Cooper Cliffe, Fuller Mellich, Wright Kramer, Frank Hollis, Marie Pecheur, Vera Fuller Mellich, Marian Manley, Viola Leach, Constance Beaumar, Katherine Stewart, Leonora Ottinger, Rubi Trelease and Rita Romilly.

At the Apollo, Atlantic City, George M. Cohan will present Arnold Daly in "The Tavern" on Sept. 8. The cast will include Dodson Mitchell, Elsie Rizer, Alberta Burton, Wanda Carlyle, Lucia Moore, Albert Sackett, William Jeffrey, Spencer Charters and Philippe Tead.

John Cort has secured a lease of the Park theatre for the next 15 years. The aggregate rental will be almost \$1,000,000.

The Music Box, the new Sam H. Harris and Irving Berlin theatre, is to open next March.

"Welcome Stranger" is to open at the Cohan & Harris Sept. 14.

The new edition of "Cinderella on Broadway" was given Sept. 1 at the Winter Garden with Marie Dressler added to the cast.

Ernest Truax is now being starred in "Blue Bonnet."

Fay Bainter's return to this country from England Aug. 25 brought the star nationwide publicity through Lieut.-Commander Reginald Venable in command of a U. S. destroyer accompanying the Olympic into port having picked

her up outside the Hook. The naval officer boarded the liner and paid his respects to Miss Bainter to whom he is reported engaged.

Trouble in Spain! Cable dispatches report Barcelona theatrical managers are going to sue actors who refuse to fulfill contracts because these same managers won't recognize their union.

The Central Park Riding Academy at Seventh Avenue and Fifty-ninth street is coming down to make room for a Shubert theatre.

One of the best pieces of press work done in some time was the well-written history of Wagners and Kemper in the Times Sunday.

Mary Klaw's new theatre on West Forty-fifth street will be called the Klaw.

St. John Irvine has been added to the directing board of the Theatre Guild. Theresa Helburn will succeed Philip Moeller as director.

Rehearsals of "Morra" and of "Eclaire" have begun.

J. Victor Wilson, formerly at the Strand has branched out as a legitimate producer. His first will be called "The Thrust."

Harvard Short will stage "Her Family Tree" for Nora Bayes.

George Middleton, accompanied by Fola LaFollette, sailed on the Aquitania for London to superintend the production abroad of "Adam and Eva," "Tolly With a Fist" and "The Cave Girl." William Archer, the London dramatic critic, also returned to England on the same steamer.

PRODUCTION ENGAGEMENTS

Walter Peveral has been engaged by Walter Hest for the juvenile lead in "The Open Book." Evelyn Nesbit will be the featured lead.

Prystal Leyton, the singing maid in L. Wolfe Gilbert's vaudeville act, will leave after playing Henderson's and join "The Girl in the Spotlight."

Tyler Brook is to replace Jay Gould in "Hitchy Koo 1920."

Evelyn Young, Overhall and Young Sisters and Lawrence Peacock, Sam Shannon Productions.

Dee Loretta, "Jimmie," Arthur Hammerstein.

Stewart Barrett of "The Girl in the Private Room."

Marie Dressler, "Cinderella on Broadway" at the Winter Garden.

Tommy Bryan, Thelma Carlton and Hazellette Wilson, "Her Family Tree" (Nora Bayes).

BARRATT'S REASON.

Friction in the Shubert scenic studios is rumored to have been the cause of Watson Barratt resigning as art director and launching into the business of stage designing on his own.

Although Barratt has laid out and designed the stage settings and properties for all the most important Shubert productions of the past two or three years, including the Winter Garden shows, the Shubert Gaieties, "Fledermaus" and dramatic productions, and incidentally re-decorated such theatres as the 44th Street and Century Roof, insiders have known that Barratt encountered difficulties which made his work under imposed conditions extremely unenjoyable.

The production of "Cinderella on Broadway" proved to be the straw that sent Barratt into independent work.

TICKET AGENCIES COMBINE.

The United Theatre Ticket Office and the Tyson and Brother agencies have combined. The amalgamation came about Sept. 1.

The new agency is incorporated for \$100,000. David Marks of the United is its president while Lillie M. Tyson, the only real Tyson of the name to remain in the theatre ticket agency field, will be the vice-president.

The former office of Tyson and Brother on West 42d street will be closed and the business of both agencies conducted in the United offices at Broadway and 42d street.

NICHOLAI'S PLAY.

George Nicholai is embarking in the legitimate again this season offering a musical play entitled "Some Cousins."

Richard Carle will be starred. The piece is due to open in Springfield next Monday.

The cast includes Ethel Johnson who is returning to the stage after several years in retirement.

AHEAD AND BACK.

Charles F. Salisbury, who has been doing publicity work at the Winter Garden, was transferred last Saturday to take the advance of the McIntyre and Heath show in place of Jack Edwards. The latter's scaling of the house in Saratoga for the show was the cause of differences with the Shuberts and caused his removal.

Helen Hoelle is in Chicago doing the advance for the Sam H. Harris production, "The Honey Girl."

Murry Philips, formerly with A. H. Woods, back, and Lou Hamedell ahead of Gleason & Block's "Maid to Love," opening Ashbury Park Aug. 30.

Charles E. Sturges will be manager of Gleason & Block's company of "The Rainbow Girl," with William Roddy ahead.

Lee Grove is handling the booking of the Gleason & Block attractions.

Georgia Alabama Florida will be in advance of the Cecil Lean-Cleo Mayfield show, "Look Who's Here."

Charles Harrow in advance of "The Girl With the Carmine Lips."

Hal Reed has succeeded Dick Maney in advance of G. M. Anderson's "Privileges." Maney returned east to accept a position with "The Greenwich Follies."

Arthur McHugh is ahead of "Always You" with Fred Meek back. The attraction opened Tuesday.

Brightly Dayton is ahead of "Betty Be Good," which opens in Brooklyn Sept. 12.

John Sullivan ahead of southern "Buddies" opening Plainfield, N. J., Sept. 12.

Stuart Ives DeKraft ahead and John Fitzpatrick back with "The Magic Melody" opening Syracuse, Sept. 2.

George Fitcher back with "Buddies."

Al Dolson ahead and Teddy Barker back with the "East Is West" A company, opening in Newark next week.

Frank A. Stuart ahead and Frank Farley back with the "East Is West" company H. opening in Paterson, N. J., Sept. 6.

NEW SONG IN "FOLLIES."

"My Midnight From Girl" written by Art Lockman, is now being sung by Bernard Granville in the "Follies" at the Amsterdam. Granville is backed up by 22 girls in the number. It was put into the show last week.

Flo Ziegfeld says he believes the song will reach the popularity of the "Follies" this season's hit, "Tell Me Little Gypsy," by Irving Berlin. Hickman is from the Coast and has his orchestra on the Amsterdam roof for Ziegfeld.

The "Follies" keeps up its high speed box office takings at the Amsterdam. Last Saturday night the house held \$4,900.

(Continued from Page 14.)

has been mostly of the classical order, such as the lead in "Den-Hur" and in Shakespeare, but now his soft-toned Mexican, who now he does explode you know it, was a characterization that showed the real possibilities of this actor.

Now Plummer as the girl was equally effective, she being most convincing and natural. Others were all deserving of the highest praise, the work of Charles Trumbull as the aviator, Henry Dugan as the foster father, George Abbott as Cross and Myrtle Tanner as Cecilia being particularly effective.

The piece is mounted with great taste and was directed by Paul Dickor, one of the authors.

Meekie.

LADY BILLY.

Atlantic City, Sept. 1. The new vehicle Milt made her debut in at the Apollo Monday is one of the brightest and best she has had—surely the best since "Milt."

While it is distinctly American in tone and is the work of Cecilia Bears, who uses Broadway slang in her first act in France, it has color and bright spirit that almost reminds of the foreign works Henry W. Savage once made famous.

Harold Levey has written a score for the piece that is claimed to be his first, and is a decided credit to him. The songs are many, with appealing melodies, while the entire score is redolent of soft haunting strains.

Milt is a boy in two acts, thereby traveling from her ancestral poverty and castle to New York, where the same folks gather again. The story has many attractive points, from the unusual method of handling the chorus to the bright colors of costume and setting and the story that binds the whole together.

The chorus of only eight young women become a portion of a traveling party with a chaperone, the four dancing young ladies are penants or attendants, as the case may be, and the male quartet enters for reasonable cause at most of its songs. The music thus becomes a portion of the story, not forgetting a duet or two.

Ridney Greenstreet, as a butler guardian of the young princess impersonating a boy, adds his usual pungent style of fun with much success. Arthur Utry, Jean Newcombe, Josephine Adair and Beatrice Constantine are factors in the cast of important principals which makes the appearance of Milt in this new musical comedy one of the most interesting that it has been her want to own.

As a relief from "Head Over Heels" it deserves a thankful welcome.

Scheuer.

NOTHING DOING.

Atlantic City, Sept. 1. Florence Nash, appearing as the star, is the chief factor of the new Barry Connors play "Nothing Doing," which began its career at the Woods Sunday night, produced by Mrs. Henry B. Harris.

The play billed as "farce and comedy" is really melodrama with a heavy mingling of farce. Into it Miss Nash puts her best, but limited opportunities prevent much of her splendid abilities of facial expression having their greatest play.

The story is of love and elopement, a light comedy subject treated in a melodramatic fashion. It is created by melodrama in the personages of two crooks impersonating a clergyman and confidant, they playing it as farce.

Hugh Cameron as a country constable put as much steam into his performance as some of the film comedies. He was a matter creating laughs.

Marion Kerby has a small role. Annie Mack Berlin provides a sketch of a country inn keeper's wife in a semi-comic vein that is one of the finest of the present season. Robert Ames is the leading man and plays well. Percival Moore adds a dignified touch as the father.

To these players is due the interest given to a very lively performance, which, after the first act, is at times hilariously funny with an impossible story.

Scheuer.

GREENWICH POLITIES 1930.

"The Greenwich Village Follies of 1930," or the second edition of that show, had an entirely successful premiere Monday evening at the Greenwich Village Theatre. That there was plenty of heat throughout the evening and the audience remained until the end told the success story as well as anything else.

The Greenwich Village theatre is a small house, looks inside like the leading picture theatre of Amsterdam, N. Y. It looked the same outside Monday evening with a mob of the Village's curious around the doors watching those entering "from uptown." No doubt to the Villagers the upholders looked as freaky as the Villagers do to the upholders.

The new "Follies" is a good show, a night show with plenty of entertainment. In fact there is a lot of entertainment during the evening.

The performance played with speed starting at around 8:40 and winding up at 11:45. The first act overbalanced the second. It would have been hard to follow the first act anywhere. Taking the big hit of the show, the Russian dancing group headed by Ivan Bankoff and Mlle. Phoebe, and leading from that into the "Tam" number for the finale, there was nothing left to hand over excepting dancing for the second act. That finale covered everything else in musical comedy.

Preceding the big finish girls passed through the orchestra handing out holders small tambourines. With this over, Frank Crumit told the house to use the tambourines and he illustrated how. To prevent any slip the chorine group held tambourines, and when Crumit reached the chorus of the "Tam" song, everyone on the stage went to it. It sounded as though all the minstrel troupes traveling had gathered for some making, but it was fun and all life.

Just before, Bankoff and Mlle. Phoebe had a playful scene with their Russian stepping, though previously and particularly Phoebe in their straight toe dancing turn made the house cut loose. Crumit did quite well with his specialty. He was the straight throughout the performance. Noy and Brennan were the big laugh ones, twice, three times, whenever they showed. Tommy Gray had written their stuff. He knew Noy and Brennan and Greenwich Village.

Mr. Gray wrote the book and probably assisted in putting on the show. He started off with a novelty idea, to set the performance going. It was a punning with the principals entering to pawn their talents. Later a number came in and needed show material, offered to buy any talent on hand. The pawn broker sold him all he had, and the manager decided that was enough to start a show. Whether Tommy was satirical in this scheme and intended to convey to the audience they would see second-hand talent didn't come out, but, then Tommy isn't that vicious.

What sparse dancing was there, was there. A simple in one scene with a principal addressing another, saying: "Are you the week I saw at Hector's or the best I met at Healy's?"

From that moment the show ran smoothly excepting for a couple of stops. Venita Gould tried her impersonations and they looked out of place in the second act, especially "The Non-Daughter" and Tanquar. And then Sylvia Clark couldn't get across somehow. She had the material, but kept right on miffing. Maybe it was an overconfidence nervousness or too much vaudeville. There isn't much doubt Mlle. Clark did better the second night and thereafter. The same may be said also for the show, for the Village theatre is too small a house to hold enough of a first night audience to get and like all the good that is there. In fact, Monday evening the small section of the rear seemed to control the applause. It came just right, as it was too warm for the regulars for handclapping exertion.

Among the new principals in the performance, a Pacific Coast girl with a previous stage experience dating only to a tour with the Fanchon and Marco Revue, out there. Mary Lewis made an impression in taking the lead of three numbers. Miss Lewis is personable with a real singing voice. She is understood to have come to New York for a stage career, and did not object when offered a chorine's position with the "Follies." In the chorus she was twice promoted during rehearsal, and before the premiere found herself at the head of three important numbers. The girl looks good enough to keep an eye on her.

Something else not so new was the old-time act of Collins and Hart, worked the same as it has been for 30 years, but with a different make-up. Now they have their facial adornment most grotesque. And they got laughs for every move of their wire-held impossible acrobatics. Sam Collins must be laughing his head off, after having played everything that could be called variety over here and over there, to finally land in a \$1 show and make better than good with the vaudeville bookers yawning when their names are mentioned. Now Sam will add Long Island to his list of holdings.

Another vaudeville act to secure a resounding hit on their only appearance was Myers and Stanford. They used "Arkansas," which set them in right and clinched their hit with the musical saw at the finish.

A specialist was Margaret Secorn who attracted no undue attention until wearing perfectly made masks in one scene, several of them reported to have cost from \$10 to \$100 apiece. They were cheap at any price and better made than the black-face masks that have been turned out in quantities.

This production has been handsomely done. Two or three of the scenes were conspicuously too in color lighting and the settings as a rule were entitled to extra credit for the transposition performed on the Village's tiny stage alone. The songs ran about evenly with the comedies every time.

Hundred March was the comedy of neat appearance and a good

worker. James Clemons danced as he usually does, but the opposition of Bankoff proved too strong for Clemons' second dance. Of all the dancers, however, though Bankoff's work was conceded, it was Mlle. Phoebe who brought the most comment. She was new to the house. They did not know the girl from vaudeville and she surprised them.

John Murray Anderson staged the show, attending to everything, and upheld the rep he made in "What's a Name," besides evidencing he has been taught more of showmanship since then. Tommy Gray has a hit on his hands that he can kid about. For Tommy likely splits the credit with Anderson in this conglomeration. A. Baldwin Moore wrote the music. Anderson and Arthur Swanson turned out the lyrics.

They did more than depend upon the title in this second edition. It's going to catch a lot of cash business at the Village for a long while if it doesn't move uptown, and it should move uptown.

Sher.

ENTER MADAME.

Norman Trevor has been a success since his first play, "Enter Madame," at the Garrick. He has learned his lines and it is possible to give a more careful estimate of this play. Commercially, it is valuable as a gem of high comedy, the direction has realized and brought into relief the diamond-bright needle points of its sparkling humor and the acting is smooth and pleasant to the ear and sight.

Taking up the play itself, now reduced an undoubted hit, it deals with a rich husband's awareness of the world turns of his prima donna wife. This same husband decides on a divorce and to marry a pleasant homelody of a woman. Of how the prima donna arrives, wins him back and leaves for a tour with him provides the action and some sophisticated and delightful dialog.

Much of this is the work of Gilda Varoni who takes the part of the prima donna. The writing is credited to her under an assumed name and to Dolly Byrne, wife of John Byrne, a writer for the popular magazines, and while we have seen some ideas in other plays, the writing here is novel, dainty, quick, brightly funny and devoid without waste of time or patience. The fault is in the last act, where the influx of the idea of newspaper men waiting on the doorstep makes for farce which is out of place. Mrs. Preston's ill-bred vindictiveness seems rather heavy emphasis, too, but possibly these two foreign authors have lived in the suburbs and no come to hold a very low opinion of an American woman's social attributes.

Half the play's success can be credited to the admirable direction and casting. Mr. Pemberton's own. Certainly he never learned this in Kansas, and just as certainly the local criticism of the play and its players is provincial in its enthusiasm. They do Miss Varoni an injustice who prides her as highly. She has a method the chief trouble of which is that it reminds for a moment of Rejane, then of Bernhardt, lastly of Duse, and Miss Varoni hasn't the physical qualities to body out and make seem altogether true those reminders. Nevertheless, after a poor start, due largely to her over-elaboration of gesture, she gradually wins the sympathy.

She was capably supported. Norman Trevor played Gerald Fitzgerald with his usual calm, while Gavin Muir as the youngster knew what he was about all the time and grabbed the center of the stage in the last act without extending himself ungraciously. Mlle. Baroni's charm of gesture also stood out from the even balance of the cast.

Leed.

CALL THE DOCTOR.

Philip Morvile played the doctor in "Call the Doctor" at the Garrick. He has a hit on his hands that he can kid about. For Tommy likely splits the credit with Anderson in this conglomeration. A. Baldwin Moore wrote the music. Anderson and Arthur Swanson turned out the lyrics.

They did more than depend upon the title in this second edition. It's going to catch a lot of cash business at the Village for a long while if it doesn't move uptown, and it should move uptown.

The authors of the piece (it is programmed as a comedy, but is really a farce) is John Archibald and she has written an extremely clever, but nevertheless obvious, piece of stage construction. That is to say, the plot is extremely obvious but so ingeniously and brilliantly written as to make for the most kind of entertainment. She has even resorted to the interpolation of quips familiar to patrons of vaudeville, but they were appar-

ently new to those who attended the premiere of "Call the Doctor" at the Garrick Tuesday evening. Judging by the manner in which they were received.

"Call the Doctor" will draw the women, with the inevitable result the men will accompany them. The pathetic situation of a woman who feels the love of her husband is waning and is frantically struggling to retain it is the background upon which is built a rapidly moving, magnificently acted piece of amusement, designed for laughing purposes only. The fine belated touch is apparent throughout not only in the casting and artistic production, but in the details of stage direction.

In most respects it is an all-star cast with easily half a dozen outstanding individual hits. Janet Heather will probably be regarded by many as entitled to first honors, and their judgment will not be far from wrong. But then it is purely a matter of opinion, and those who would place Charlotte Walker, Philip Morvile or Paula Marlowe at the head of the list might be equally right in their respective judgments.

Miss Heather has never done better work in her stage career. She has the role of a woman who makes a specialty of adjusting domestic difficulties. For a time she visits your home, studies your case, finds out what is wrong and prescribes a strict confidence. This is the gist of her advertisement that appears in the columns of a society publication. Miss Walker plays the wife who does not get on with her husband and feels called upon to utilize the services of the professional regulator of domestic affairs. She is advised by Miss Heather to pump up, leave home and pretend to have cut loose with the result husband begins to take notice once more and wants her back, finally kidnapping her forcibly and taking her home.

Mr. Morvile, one of the very, very few actors in the legitimate who always acts like a human being—humanly human and devoid of all theatricalism in his characterizations—has the part of the lawyer for the husband, and promptly falls in love with the "doctor."

Paula Marlowe plays a temperamental Hungarian portrait painter who loves a man whom she supports and registers a sensational hit in a fine piece of characterization. Mrs. Thomas Wise was another individual hit in the part of an elderly neighbor who consulted the "doctor" because her husband had been too constant for a quarter of a century. William Morris contributes another likable performance.

But everybody in the cast was good. They have to be impossible for "the Helaxes" not to get the best out of them.

"Call the Doctor" is a certain success.

John.

PADDY, THE NEXT BEST THING.

For several months reports have been coming from London to the effect that the outstanding hit of the current theatrical season in the British metropolis was "Paddy the Next Best Thing," in which Robert Courtneidge was presenting Paddy O'Neil, and that Miss O'Neil scored a tremendous personal triumph. Later came the report that the piece was to be done in America and that Eileen Hulan was to play the role Miss O'Neil originated abroad. Immediately one began to figure that he was to be given a treat. Rehearsals of Miss O'Neil as an actress prior to her advent abroad brought the thought the play must be of a most unusual nature.

Then "Paddy" was produced at the Shubert theatre last week. It contained all the cheap clap-trap one ever expected to see, and if this is the vehicle in which Miss O'Neil scored her great personal triumph in London, she must be at least 500 times greater an actress than Miss Hulan.

"Paddy" will not do as a play for New York, except for matinee business. It will attract certain woman patronage, those who can easily force themselves to weep but otherwise it is far from being a worthy successor to "Peg o' My Heart," which the English critics claim for the piece.

Perhaps if "Paddy" had been played here by Laurette Taylor with any thing as terrific a success it might have had something like a 50-50 chance, but with the present cast.

Mr. Courtneidge is the sponsor for the American production, described as a play in four acts by Gayer Martin and Robert Orl. It was adapted from a novel by Gertrude Page. There are five scenes in the four acts—three in France, two in the Gable House in Ireland. This act is the reception hall of a country place, so cheaply

done that, in the time winter or summer, it is impossible to have the doors leading to the hills and fields closed. They keep swinging open at all times. A novelty scene is the interior of a compartment in an English railway coach with a panorama of fields flashing past the windows. This is one of the best scenes in the play. The one other is the interior of a dispensary station in London.

The program states the action of the first and second acts takes place morning and evening of the same day. No little attention has been paid to detail a character who meets a girl for the first time in a number of years in the first act, to her in the second of having been chasing her about to picnic, etc., for the past ten days.

The story centers about Paddy, the daughter of General Adair, the owner of the Gable House. She is the youngest of his two girls, and, although he wished for a boy, she, in her boyish ways, is quite "the next best thing." Laurence Blake, an ex-servant of her sister's returns to the neighborhood of the Gable House after some years in India. He meets Paddy by fishing her out of the bay, and then follows a series of misunderstandings, with Paddy and the sister both believing the returned sailor will again be attracted to the older sister, but instead he makes a dead set for Paddy. Paddy's dad dies of heart failure; she is forced to earn her own livelihood in London; the Gable House is sold at auction, and when all seems darkest it is then the ex-servant is revealed as the purchaser, who has decided it as a gift to Paddy. Another flame of the older sister's has returned from the Argentine, and she takes him to her arms.

"Paddy" would make a corking picture for Mary Pickford, especially with Tealio opposite her.

Miss Hulan did not at any time impress catch the sympathy of her audience or rise to the occasion, except for a brief minute in the third act, when she boiled a bowl at the head of Blake, and during the scene in the railway coach. In the first act her second costume she should have taken greater care with her under-dressing. Bloomers would have prevented a rather startling display when she seated herself on the floor. Playing opposite her Cyril Court as Laurence Blake failed to fill the requirements of the role either to the eye or ear.

Hugh Huntley in the role of Jack O'Hara was heard both with and without an Irish brogue, for the greater part without. Walter Edwin was acceptable as the father, while a couple of character bits were well played by Julia Stuart and Isabel West. Vera Finlay appeared in the second and third acts and made a rather imposing, if rather chilling, blunder appearance. The best bits were a couple of women coquetry types in the dispensary scene, played by Emily Lawrence and Alice Holmore Cliffe. C. Harwood Moore was one of those "ah-haw" Englishmen, and did it rather well for a bit. Paddy O'Neil was satisfactory as the older sister.

Once more harking back to Miss O'Neil and her London triumph—what an improvement there must have been in her work since she was last seen in America to make "Paddy" possible, even in England! If "Paddy" is the best that they can send us from the other side, then they must be in mighty bad shape as to material for their theatre.

F. J.

THE SWEETHEART SHOP.

Edwin Booth, as the character of the "Sweetheart Shop," is a "business" from a business standpoint. It went to the windy burg last spring because there was no stable theatre here to house it and now after five months it comes to Broadway in spite of continued heavy but better trade in Chicago. The show played to over \$1,000 for its final week in "Chi" where it could have re-

This is an offering by New York producers, the team of Edgar J. Martineau who has been "running" the same time and William Moore, patch of more recent entrance into the field, but "The Sweetheart Shop" is a Chicago "sensit" from a business standpoint. It went to the windy burg last spring because there was no stable theatre here to house it and now after five months it comes to Broadway in spite of continued heavy but better trade in Chicago. The show played to over \$1,000 for its final week in "Chi" where it could have re-



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ained until the hoodlums at his taking and it should have remained to gather the gold, though it can probably repeat in profit anytime its manager so elect.

Not that "The Sweetheart Shop" isn't turned to Broadway. The one over at the premiere in the Knickerbocker Monday night rendered the production it will stick here as long as in Chicago with a chance of rounding out the best part of a full season. It's good entertainment, and that is the quality, more than the presence of stars, in the making of successful musical shows.

The first act was by far the best of the three. There was placed the cream of the best songs. Hugo Fella has yet turned out. Perhaps four times of richness followed each other. There were enough good things for the friendly first nighters to endorse over, and they did. In total the first act gained such momentum that it carried the show along past the too long second stanza and into the third act, a short one which, however, has given one of the best comedy bits in the show, an auction room scene.

There was a novelty opening, the last part of the overture finding a lady draped through which several pages inside the sweetheart shop were visible. Then instead of a flock of girls with the usual lyric, there was a peppy little dance lead in in the form of Una Fleming, who frisked about with the pages to a corking melody, "The Dresden China Belle."

It was then that the characters tripped on. A fine flock of "buck-ers" just as easy to gaze upon as Chicago said they were. The chorus, both girls and boys, having little bits with the principals throughout the show, figuring frequently in the dances on the first line with the leads. There are four star chorus males standing out from the mob who have most of that to do. They are Teddy Hudson, Irma and Dorothy Irving and Marie Brady.

The shop is a rendezvous for sweetheart or in other words a matrimonial agency. In this one, there is a specialty, that of guaranteeing conjugal fidelity for one year after the wedding. The plot of course is a thread, though it is continuous enough to carry interest, being a musical comedy and not a return, three acts suffice. There is one feature of the scenes and that is the picture of a nude or a bit of sculpture of same lines in each.

A not overly long list of principals dances no big names, but MacGregor picked a clever player in every one. It was an even break between Esther Howard and Harry K. Morton for the show's honors, with the edge going to Miss Howard, a slim girl who is brand new to Broadway. She is a fresh type of comedienne who is going to command attention. It is said Miss Howard comes from stock in St. Louis, with "The Sweetheart Shop" her first musical assignment. She came through on her first number, "I Want to Be a Blooming Blooming Bride," the tune being a snappy one step music encore.

Morton too in for a hit also right after his entrance with "Is There Any Little Thing I Can Do For You" which he embellished with comically stunts, that easily turned the track. No question about Morton being the hit of the party. Some of his business looked a bit odd because he has shown his bag of stunts before, that there is little in everything he does. With Zillah Haines in worked out comedy business in the start of the final act that made him the applause winner.

Don Ford, said to be the youngest prima donna in musical comedy, had the show's prettiest introduction, sharing them with Joseph Lesters. "That's You" is one of the first acts, a pretty collection.

Waiting for the plan to come out, easily the best of the second act, both was a mixture of repeats and both worthy of that success. The first musical song is a sort of act that that will probably be finding all over town in the dance halls. Miss Ford is to be judged as an acting star. She has a voice well trained voice, which ought to gain power with time. Mr. Lesters was ably played for the dancing and stood forth in the acting bits called for. He added much with "My Charming" song with Miss Howard.

Don Ford, came with true follow-up, revues, indeed good in a juvenile sense. He had several dancing changes, one with the graceful and good looking, Miss Mary Haines. Miss Haines, Carlisle is married. On Mr. Ford's own in their business and social with a dancing company in the third act. Miss Fleming was visible in the dancing, a two number dancing act mostly through the crowd with which it was accomplished. The dancing style, however, made her noticed.

The triumph of "The Sweetheart Shop" is in the comedy and song. Both are strong and capable of a positive high score. The show is the same as in Chicago. There, however, the show was not at 11:30 after. The last time they are scheduled in the second act.

Julian Aldred played the show and is to be credited with having picked the peppy chorus and getting some good results from it.

THE BAD MAN.

Robert Jones Frank Conroy
Harry Smith James A. Devoy
Lena Paul Frances Carson
Moran Fox Fred J. Todd
Don Chiddister John Harrington
James Hardy William Reynolds
Angie Hardy Elsie Hubbard
Pamela Lopez Barbara Hines
Bodo Herbert Heywood
Vernon James H. Bell
Ricardo Chief White Hawk
Felix Indian Joe
A Mexican Clerk Frank Brady
Bradley John Nicholson
Babe James R. Lehart

This is a great play. Since Eugene Walter wrote "The Fastest Way" nothing even approaching it has been turned out by an American, and as time throws into relief the full value of it hats will be doffed to further American Browne, who wrote it. Certainly he has done nothing in the past to suggest that he could or would ever do this satire, but that hardly excuses the amazing failure of most of the daily reviewers to sense its full import.

They have heralded it mostly as burlesque melodrama. As a matter of fact, it is not only satire, but great satire, sure, deft, certain, timely.

What Mr. Browne has done in this production now (let us hope) beginning a long run at the Comedy under the auspices of William Harris, Jr. is to create a typically American situation, one created by and the result of the whole American system, its laws, conventions, prejudices and stupidities. Characters and events are in a hopeless tangle. There enters then Pamela Villa, called here Pamela Lopez. He proceeds to straighten things out, to express a clear and sharply humorous satire criticism of American and American institutions, for is he not from a free country, from Mexico? Here is where many reviewers, shaped and fashioned by their education, environment and ethical leading strings to reverse all the clapping and nonsense current in our particular zone of civilization—here is where they stepped on their mental habits and came several crumpled. They thought Pamela comments funny, but farcical.

Now Pamela's criticisms are not farce. They are veracious, the subtlest and most perfect humor, mature bright with fine wit. They are the searchlight on dark places, the other fellow's point of view presented artistically—punched home. Pounding once said "the only true source of the ridiculous is affection." Long ago our strong ancestors laid down rules for our guidance. The strong men of that day for necessary reasons affected to believe them. Their affection many men and writers today take seriously—hence they, too, are ridiculous but so without knowing it.

Meanwhile, what of the play's Gilbert Jones has a ranch. He has bought it with \$10,000 borrowed from his invalid uncle. He has borrowed \$10,000 more from a local loan shark, who is about to foreclose. There come to visit him his former sweetheart with her millionaire husband. She is unhappy. Gilbert had not asked her to marry him. Two poor and proud—a typical Americanism—and when Uncle spills the truth to the husband he gets along with his wife whom he has made unhappy. Pamela's entrance saves her, but luckily Gilbert once saved Pamela's life and so Pamela with direct and sensible action proceeds to help him. The result is nearly two hours of sure-moving drama, of comedy.

Much of the play's success is due to the brilliant acting. He played every part—manner, movement, voice, all were so adjusted as to produce in tantalizing fashion against the mind of the audience an impression of a Mexican bandit and a ruler of men. No flatter task than the best of it was that you saw a character—not Hawthorne's. Two many of our actors owe their success to their own personality. Others create something different from themselves, but this is not common. What must be done is to create a personality, which seems to be, but is not. That's what Mr. Brown has done.

The play was carried out by an amazingly untrained and unpracticed group for a lot of applause with every hand-clap deservedly by James A. Devoy. Frances Carson made an attractive Pamela and Fred J. Todd not away with the heavy in good shape. Mr. Conroy was perhaps rather too melodramatic, too loudly he works along the right line. Chief White Hawk made a good girl-wife and yet attractive. Livingston, that unusual trouble for a new attraction, when it should be more a background to the action, but his entrance was a wonderful little piece of work. In directing Lester Livingston failed to produce sufficiently for Mr. Brown's intentions.

There should have been a little more of the kind of comedy that was the one fact in what is unquestionably the season's event in the legitimate. The opening was Aug. 28.

BLUE BONNET.

Billy Barlow Ernest Trues
The Miller Thomas
Jep Clayton Edgar Nelson
Cora Marie Lowell
Jimmie Jackson Helen
Judge Swag Robert Harrington
Terry Mack Richard Taber
Mrs. Gump Marie Keene
Jim Conkey Ned Burton

The Shuberts brought this three-act comedy to the Princess Aug. 28, with Ernest Trues featured, George Scarborough wrote it. It has scenes and bits well bodied, but the central theme never clinches with real drama. It is insufficiently cut, and never gets moving as it should, and consequently looks like a failure. A good director might have put it across, for there's excellent stuff in it. But as it stands such excellent performances as those given in it by Mr. Trues, Richard Taber, Helen Lowell, Marie Keene and a really excellent cast were without purpose.

The main idea revolves around an orphan girl whom a kid cowboy tries to guard from slander and land grabbers. At their domestic arrives a disappointed old maid, who schemes to take the girl's homestead, and a soldier boy, who wants the girl's love. Thus the drama commences fairly enough, but never once does it close round the heart. Something slips. All the while, however, Mr. Trues and Mr. Taber are providing excellent comedy relief and a real hit is projected by the inimitable Marie Keene. Miss Lowell was less successful, for in the end she had to make a too sudden about-face seem true. Miss Keene was not troubled in this way by the author and so had better success.

Mona Thomas was Mona Bruns, but has taken her husband's name. She looked 16 and played that age with charm. The play needed little save dramatic writing and a director. Some day both will be found for Ernest Trues. Blessed with height, he might have been our own Sasha Guitry.

IMMODEST VIOLET.

Violet Brown Marie Goff
Mrs. Amos Florence Gerald
Jeremiah Ross Frank J. Wood
"Young" Jeremiah Louis Frost
Nemah Clarence Bouchard
Lester Robert Harrington
Rockall Ross Henry W. Pemberton
Mrs. Agatha Hubbard Marie Keene
Arthur Hudson Kenneth Mackay
Mr. Tuckery, Attorney John
Mr. Swank, Attorney for the De-
fense Allen Kelly
Sheriff George Scott
Jury of the Federal Edward Walton
A Messenger Boy Thomas Larson
Foreman of the Jury George Fredericks
Ella Fregel Ed Holman

In presenting "Immodest Violet," by David Carb, at the 4th Street for matinee performances beginning Aug. 24, William A. Brady did something. Lady Presidents of women's clubs won him for it and the American Academy of Arts and Letters won't pin a rosette in his buttonhole for this same service. Nevertheless, the fact remains for Mr. Brady's production shows that there are some young men left in this country who reach out—never mind how weakly—for novel ideas and give these some ideas expressions. The notion Mr. Carb has captured is in the First Reader of the literate, but they should still realize that one of the young buds of literature hereabouts has escaped from the happy hunting ground of Harvard with sense enough left to write about home conditions and picture their absurdity.

The absurdity in this case is the Mann Act and Southerners. Of these the Mann Act is the more absurd, for it is typical of a nation, whereas the inhabitants of the territory below the thought line are typical—let us thank Heaven and the G. A. R.—of themselves alone. While both these absurdities are obvious enough to some residents of this section of the country, they are not obvious to most of the young men who breathe the mental atmosphere natural to our republic. If the late Clyde Fitch had written this play it would be unremarkable, but that a young Harvard man should write it is astounding. That he is young, Harvardian back-country American is evident from his craftsmanship. Written by Bernard Shaw this play would have been devastating and successful, but really not so interesting as it is unsuccessful but naively native.

Things start when a young girl invades a young man's room in her nightgown to borrow some money. He's in his. Both are kids and naturally decent. Mr. Carb pulls in cheap stuff about purity. They are just that—decent. But do the neighbors see it that way? They do not. The two have to beat it. The usual shouting is threatened. There is the usual talking of making her a good woman by marriage and then the usual crops up when it is discovered they have crossed the State line and the youngster is arrested for violating the Mann Act. The last act is a comic scene. In the hands of a more experienced author, it would have scored like a machine, but this young man does no more than make an idea. John Cromwell as director and the cast did what they could with it and Mr. Brady, even if he has out of the show, has done something worth doing in trying it out. If he does nothing else it will hold out the smiling sails to stronger

men who want to take a chance on original work.

As for the cast, it had its moments. There went mostly to Maria Wood, Proctor, Pemberton and Kelly. Florence Gerald was excellent as the mother, while Kenneth Mackay as the rude lover was in the part all the time and scored to an unusual extent. The chief role fell into the hands of Marie Goff, who a year ago started New York with her slim blonde beauty. She has neither the strength nor the warmth to make the role live. Statuesque looking is more to her style, but she worked all the way and showed intelligence and a sincere desire to avoid affectation.

BURLESQUE REVIEWS.

(Continued from Page 10.)

having a producer enjoy the ten-week summer run at the Columbia, New York, this show will get it hands down. Everything speaks of its newness—even the wrong light cues—but even they did not mar the performance.

George A. Clark is starred, while Ethel (Snappy) Shutta is featured—and what a feature! She first appeared as a charming ingenue, then going into male attire, where she does a "dope" in a manner all her own—making one of the most lovable boys on the stage. While through the rest of the show she dashes on and off singing jazz and dancing with a vim and vigor that rightly earns her title "snappy." She seems absolutely tireless. Clark, who hoped produce the book and is starred in the production is a comedian who proves versatile and capable of handling any situation. Also proving himself a master of many instruments. He is ably supported by Charles Fagan and Norman Hanley. Fagan especially coming up to the count as second comedian. The Hudson Sisters, Helen and Gai, last around here on the small time, have also found a berth for themselves in burlesque as long as they want to stick to it. Helen Hudson, the scoubert, batted a thousand on looks, clothes and singing and the harmony of the two sisters endeared them to the audience.

Louise Southern, as the prima donna, wore her clothes as to the manner born and sang in a sweet soprano. Two chorus girls also step out for special mention, Corine Wilson for singing and Ross Marshall doing a ballet dance.

The chorus girls deserve a note on their dancing and singing. Many are amateurs and celebrating the second anniversary on a stage. Here is a musical comedy on the burlesque wheel with principals brand new to burlesque audiences with but one exception and prove the way received that burlesque will take a clean show and pay for it with capacity.

JOYBELLA.

Chicago, Sept. 1.
Lester Leo Carter
Lena Pauline Harris
General Household Frank Frost
Major Rhodora Charles Le Vins, Jr.
Mrs. Horne Yvonne
Yvonne Yvonne
Yvonne Yvonne
Yvonne Yvonne
Yvonne Yvonne

The manager of the new Al Reeves show, "Joybella," which opened its season in this city last week, stated the house was absolute capacity at the first performance at the Star and Garter. Monday evening the theatre was practically empty, which serves to tell the story with more emphasis than mere words.

Al Shean is the featured comedian, and is accredited the author of the book along with Charles Washburne. Some special musical numbers are attributed to Victor Hyde. The program carries a line stating the cast is the highest salaried in burlesque. Al merely slipped that in to make it seem harder.

The Reeves show doesn't rise to the plane of an average burlesque show, and has one wondering how long it will remain on the first wheel in its present shape.

The first part is divided into three scenes bearing the titular appendage of "Wee Wee Whirl," "A Bit of Orientalism" and "Klutz Cave." All are badly conceived production, proceeding crassly and burlesquely. Shean, who has been away from burlesque for many years, is bereft of the essential travesty qualifications coming insecure and distrust in his work. His confederates were none in the same boat. Save in the instance of Charles Griffin, a corking straight, and Edna Fisher, a vivacious scoubert, both of whom look like stars when compared with the remainder of the cast. The girls, and there are only 18, are rather a homely collection, even for burlesque. Or possibly it wasn't the girls so much as the cheap costumes in which they have been cloaked? Whatever it was, they only served to accentuate the prevailing gloom.

Reeves might have secured some one to direct the dance numbers. Practically all of the numbers fell flat because of the conventional steps indulged in with a monotonous sameness that really irritated after continued repetition. An added feature is the jazz band

of the May Brothers, numbering some 16 colored harmonists, which means very little to a burlesque show.

The burlesque has the girls posing which, for years past, has been a standard form of endeavor with Reeves, almost as familiar as his name.

In years past the name of Al Reeves was linked with the best in burlesque. He spent money lavishly on scenery and costumes, carried a cast of consequence, and the public rewarded him handsomely, the organization generally being classed among the record-breakers. His show this season takes rank as the most colorless he has disbursed, and should be taken in hand and remedied at once. It is calamitous.

O. N. Samsel.

MILLION DOLLAR DOLLS.

Kansas City, Sept. 1.
"The Million Dollar Dolls," presenting the musical imagination, "The Little Elephant," opened its season at the Gayety here last week to an audience that taxed the capacity of this popular house, and right at the start let it be said that this is going to be a hard show for some of the others to follow, for it has everything that goes to make up a real burlesque performance.

The book is by A. Douglas Leavitt, music by Ruby Cowan, lyrics by Jack Strouse, numbers by Ray Midgley, and staged under the direction of John G. Jermon.

Joe Fried and Al Tyler divide the comedy honors and are assisted by Mildred Cecil, Bonnie Berry and Irene Meara. The two latter are a couple of snappy-looking blondes, both hard workers, full of pep and with good voices and nimble feet.

"The Little Elephant" is a little ivory image which is bought by Fried at an auction and which has the magic power of granting one's wish which gives the opportunity of wishing the company from one part of the world to another.

The opening curtain disclosed the eighteen girls in attractive lavender and blue lace and ribbon gowns, "Whimsy Moon" quickly followed, led by little Irene Meara, a pocket edition of Eva Tanguay, and the fun followed fast and furious, the show running as smooth as though it had been out all summer. Mildred Cecil had the next number, "I'm a P. M. Donna," and she proved it. "For You" and "For Me" introduced Joe and Bonnie Berry a youthful pair of funny strollers, with good voices who immediately established themselves with the audience.

A street scene, in front of a department store, gave the two comedians a chance to have a lot of fun with the girls, who came out of the store with articles they had stolen. Bonnie Berry as a female detective, with her badge on her left leg, assisted.

"The Little Elephant" was then called upon and the entire outfit transported to Constantinople. The number of the same title was led by the Perry girl. She wore a dazzling green and black affair, without a back, that certainly was a thriller. The girls were in Egyptian costumes and made a pretty picture. "Egyptian Blues" by Irene Meara, and "My Sahara," sung by Mildred Cecil, both went over big, and the audience wanted more.

A single novelty, eccentric dancing act by Al Mardo, was a surprise, not being on the program, but was well received and took three recalls. Scene five, full stage, with purple hand-painted draperies, brought on the costume display in "High Cost of Living." The girls represented feathers, fur, flowers, perfume, sugar, coal, ice, wine, candy, magazines, railroads, autos, hats, jewelry, fruit, clothes and domestic help. The costumes for this number were gorgeous and the designers and maker must have cleaned up.

Act two opened with the cabby of a transatlantic liner "Don't Take Away the Blues" led by Irene Meara, caused some fast and jazy stepping by Meara. Al Mardo and the chorus.

A specialty by Harry Pentell and Mildred Cecil, singing, dancing and talking, went over for several encores, as did a neat double singing and dancing turn by the Perry's.

Most of the fun in this scene was furnished by Joe Fried, in making love to the different married women on the boat.

Scene three, boulevard cafe, gave Irene Meara another chance, and she put it over with "Brown Eyes."

Al Tyler appeared for a song and a monolog. It was getting pretty well towards the closing, but he held them and made them cry for more.

"I Want to Be in the Land Where the Sweet Lullabies Grow" was next, and the girls, led by that little Meara person, jizzed 'em up as though it was the opening number instead of the closing.

Those girls certainly have some pep and staying qualities.

The show as a production is there. Good music, catchy lines and dialog magnificent and costly costumes, clever, hard-working principals and chorus, and not a blue line or a bare leg in the show. That's some show.

CHICAGO SHOW REVIEWS

MAJESTIC, CHICAGO.

Chicago, Sept. 1.
Small time acts at a big time theatre—acts mispotted, acts that didn't go, acts that were resurrected, blemish, slapstick, burlesque and everything that Orpheum doesn't mean.

Clarence Nordstrom in "Love Letters" was the headliner and also the class hit. This juvenile carried his act with a zip and a bang, and never showed better form. "Love Letters" showed better form. "Love Letters" is the former Charlie King act. Kate Pullman was the hit among the women of the turn with her acrobatic dancing—though Ona Munson gave her a run for honors just on looks.

The show was opened with Breakaway Barlowe, a revolving ladder act, who do fast and sensational tricks while revolving in mid-air. Fred and Johnson, with their old stand-by hokum, were badly spotted for a talking act. They passed away, giving place to Ethel Macdonough, doing a new act since last seen here. She makes four changes behind a screen, showing her in her boudoir, with gag lines thrown on a yellow satin curtain illustrating in various changes. This is easily the best act Ethel Macdonough has ever done and was received accordingly.

Kellam and O'Hare promised so much and gave little, proving a disappointment to all. Kellam is an elegant comic with a peculiar style, a nimble foot, a natural funny face and a fairly good voice. He has a style that is all his own of putting over comedy, while his partner, Patricia O'Hare, a sweet little comedienne, has a ballad voice with an enunciation that is pure gold. With all these attributes they are still small time. A regular act will change that.

The Croise Fashon Plate, in a special act, had them guessing. When he removed his wig, that was different. "Love Letters" came next. Bobby Randall, with old talk about the draft and army life, with a fair singing voice, tried awfully hard to live up to his responsibility, but it just isn't in him and it must be the scarcity of next to closing comedy acts that put him in this difficult spot.

Lory Gillette, the little lady juggler from Holland, though not ways worth while seeing, could not keep the commuters in their seats.

PALACE, CHICAGO.

Chicago, Sept. 1.
Laurel Lee, sweet and petite, grabbed off all honors at the Palace this week. She is rapidly climbing—and how the girls attending the matinee envied this miss and her gorgeous costume. The act opens in "two," with a table and fancy painted telephone for a prop. She can sing and dance, and she does everything neatly. The Rosebuds opened the show in a novelty musical act, which pleased even those who straggled into the house late.

Alfred Latell, the animal actor followed, announced by James J. Morton. Latell is like good whiskey, he improves with age. "He kiddies in the house just went wild over him as well as the adults. His partner is growing a little larger for her part, but does it well nevertheless. Again came Morton, telling them what a good act would follow. Guy Harick and Estelle Davis appeared in something or other written by Fred Heider. The title is "Books and Looks." If these two have been doing this act very long it's about time they would change the talk, as all the burlesquing on titles of books was not universally appreciated. And on again came the handsome Jim Morton, saying Miss Norton and Paul Nicholson would appear in a dramatic cartoon. They appeared and mopped up. Nicholson, who looks like a new white hope, plays with the idea in mind to be naughty, but he does it nice. Both were highly appreciated.

Morton came again and told them about Laurel Lee but what he said was not enough. When Morton next appeared he informed those in front that William Seabury and Co. would not appear, as their scenery was delayed, but they had substituted Bobby Randall from the Majestic who tried to make merry for the patrons, but try was all he did. Swor Brothers, John and Albert, next, announced by Morton, who after announcing them, went out to "inhale the scene," as he put it. The Swors gave the audience a run the audience in turn liked it. They were easily the laughing hit of the bill. Eva Shirley and her gang followed. All both appeared next. This house is grumpy for both and they never seem to tire of his "shiver." Between both a dancing and Ed Gordon's band. Eva Shirley proved a riot.

RIALTO, CHICAGO.

Chicago, Sept. 1.
Kennedy and Kramer followed a good Charlie comedy film in an old fashion wooden stage routine of dancing, doing some triple taps and solo kicking, which pleased. Mary Ann appeared next, on a very pretty

single, singing four songs, one dressed as a boy singing "Freckles," which she puts over, taking several bows. The Bimbos, in a novelty acrobatic act, using the tables and barrel, kept the audience in an uproar, when one of the Bimbos did the fall. He is ably assisted by a pretty miss, who works very hard, doing the heavy work of the act.

The Variety Four, in their soup and fish did a quartet turn, singing several songs with real harmony. They forced an encore which went over big. Bonner and Powers were well liked. The female member is a beautiful blonde, who seemed tired out at the last show. She wears her costumes like the prima donna of a big production and dances very gracefully and sings very prettily—but the song she sings should be a fast number instead of a ballad. It slows up the act.

Wamsley and Keating, in their race track scene, work hard. The act was the hit of the bill.

Henry J. Kelly did a single with a few songs and telling a few Irish gags somewhat ancient. Fox Benson and Co. closed the show, doing a high class acrobatic turn which met the approval of those who waited.

Chas. Olcott and "I'll Say So" did not appear at this performance.

HIPPODROME, CHICAGO.

Chicago, Sept. 1.
The established patrons of the Great Northern Hippodrome were in line waiting for the doors to open, as were the music publishers representatives. The show started with Tripp and Solie in a novelty acrobatic skill—starting with a conversation and winding up with whirlwind loops. The act is worthy of a better position on the bill—but even as an opening act did very well. Edna Showalter sang operatic songs in a sweet voice. She shows some real "tear" on the baby's chest, but those who paid to get in seem to care much.

Selma Bronte laughed every time she had on the stage outside of her male assistant who did some operatic balancing. This is one juggler who doesn't miss tricks and the audience appreciated all of them. Swift and Bailey followed with a novel musical act. Swift plays into horns on the table and some were concerned on his person. His wit is good, also his playing. Miss Bailey wears pretty gowns, but has very little to do. They were easy with their encores, forcing several bows.

For some unavoidable reason there was a stage wait between Swift and Bailey and Harry Girard.

and Co. There are several new members in the company. The act falls far short of being a good one at this theatre, as it deals with a totem pole—and very few people know just why a totem pole existed in the Far North. The male members have good voices and are all show men—but why play at the Hippodrome when people don't seem to understand what it is all about?

Violet Goulet, a pretty and petite miss, with her violin sang and played and pleased. Her costumes are worthy of special mention.

Sterling and Marguerite closed the first show with a very clever routine. The novelty of their entrance is a hard one and original. The act works very fast, especially the girl, who is continually dancing while her partner does something else. This is a big vase novelty act.

KEDZIE, CHICAGO.

Chicago, Sept. 1.
After dark for about two months, reopened with a good bill and a capacity house.

Helen Jackley went through some fast equilibristic stunts that started the show nicely. Billy Smythe, assisted by a dainty pianist, sang a few seemingly unappreciated songs and closed with "The Americans Are Coming." With this and the orchestra playing "Stars and Stripes," Smythe got a hand. "When Ella Comes to Town," a comedy skill with a touch of melodrama, took a couple of curtains. From the title one would never think the scene takes place in a notorious cabaret in New York. The cabaret owner tries to blackmail a rich old geezer, but is foiled by Ella, who turns out to be the rich man's wife, and who had just come to town for a wild time. The theme is well handled and should do well in the small houses.

Two girls, who disguise themselves as "high yallies," called Doyle and Elaine, sing, dance and play jazz kanons and hit the clientele hard. They made way for J. C. Nugent, who, with his clever monolog, took the laugh honors of the bill and pointed 'em.

Joan Sterling's Highlanders closed. Miss Sterling, who is a sweet prima donna, sang a few songs from Bonnie Scotland with big returns. The girls sing and dance and finish with a Scotch band effect.

Harry Carlin and Bob Hutchinson, who took houses on the fifth floor or popular priced department of the Keith Exchange, have combined both of their books.

The E. F. Albee, Providence, will resume its big time vaudeville policy Sept. 13. Next week will be the final one of the 22-week run of the Albee stock at the house.

INSIDE STUFF

ON VAUDEVILLE

Greenwich Village has a new character "find"—Tommy Gray. Tommy wrote the new "Greenwich Village Follies," opening there Monday evening. Carefully watching the production of the piece, Tommy stuck around the theatre all day and all night, noting the rehearsals. Meantime he got acquainted with the queer burg and its queer people. His impromptu talk commenced to draw audiences. Greenwich Village isn't accustomed to quick stuff in speech. Down there when anyone pulls something anyone else remarks about, they repeat it so often a fresh remark is unthought of for months. Tommy said so many good things so fast and apparently forgetting each after it was uttered that the bugs of Greenwich Village are thinking of making him mayor. Tommy also took some awful chances on his dialog for the piece, giving Bert Savoy and Jay Brennan the offense matter to handle. During the first turn of Savoy and Brennan, Jay asked Bert what kind of people were in Greenwich Village. Bert replied: "As far as I can see, the men are tender and the girls are base." Savoy mentioned his back at one time (while in woman's evening dress) in a more daring way than Johnny Howard does in "The Gold Diggers." The bunch at the first night of the "Follies" had their minds nearly as much on the after-theatre party at Barney Gallant's as they had on the show. That is, those who were in on the party. Gallant comes pretty near running the Village, and everyone seems to like him. He had arranged for a big party at his place right after the performance with all the company and their friends invited. They all went. The only danger of Tommy hanging around below 14th street is that they might get him after a while and he become a nut like they are.

A male single who has worked both in blackface and white seems to have solved the matter of getting himself paid for using songs. In former years he made a small fortune from the publishers, but since the system changed, had his income shut off. So now, in every town where the publishers whose songs he uses have offices he cashes checks in those offices. The checks come back N. G. The managers are loath to sue him or prosecute him (the latter being possible in Chicago, where there is a criminal law against such checks, and where he recently "stuck" two music houses), and the amounts go down to profit and loss. When he comes back again he is singing other publishers' songs, and "takes" the new ones. What he will do when he has made the rounds is problematical, but he is the type that will find a way.

One legit producer narrowly escaped an entanglement with Ponsi, the Boston bunk. The producer knew Ponsi some years ago before the Italian discovered New England was full of marks. When the daffies were first detailing Ponsi's operations and it looked as though he had contrived some scheme of international exchange that at least would keep him out of jail, the producer went to Boston to see him. He and Ponsi reached an understanding to produce, Ponsi to back the ventures. The producer's press department sent out a story, but the producer must have gotten cold feet in Boston, for over the phone he informed his press man to withdraw all notices and request that no reference to the Ponsi connection be made in print. Someone in Boston must have tipped over whether it was worth while, for a few days later Ponsi was thinking over whether it was worth while, while languishing by reason of a Federal warrant.

"Chuck" Willard, who blew in from Chicago early in the summer, has been working in the office of Harry Bosty, the former dancer who is now a free lance agent. Willard has been on the job for eight weeks and was supposed to draw \$25 each Saturday, but to date he alleges all he has received is conversation. Last week there was an argument between Bosty and Willard, the latter being slapped and then fired. Willard was willing to let it go at that and demanded his wages. Bosty waved him aside and exclaimed, "Aw, go on back to work."

For some reasons known only to himself, Ben Levy of the R. D. Nice Music Co. seeks to keep his identity program anonymous when he acts as musical conductor for big time vaudeville revues. Last year when performing in that capacity for the Monarchs he was simply programmed by his initials B. W. L. This year he is also musical director for George Jessel's new act, "Troubles in 1929" and the same procedure will be followed, although it is by no means a dark secret and more or less common knowledge on the street.

PANTAGES, TORONTO, OPEN

New House Seating 3,700 Draws Prominent People for Premiers.

Toronto, Sept. 1.

The new Pantages theatre celebrated its formal opening Saturday. The house is situated on Yonge street and runs through the block to Victoria street. The cost of the real estate and structure was \$100,000. Thomas Lamb was the architect.

Sir Thomas Lipton, Sir Archibald Geddes, Mayor Church of Toronto, and Mildred Harris Chaplin were among a long list of notables who attended the initial performance.

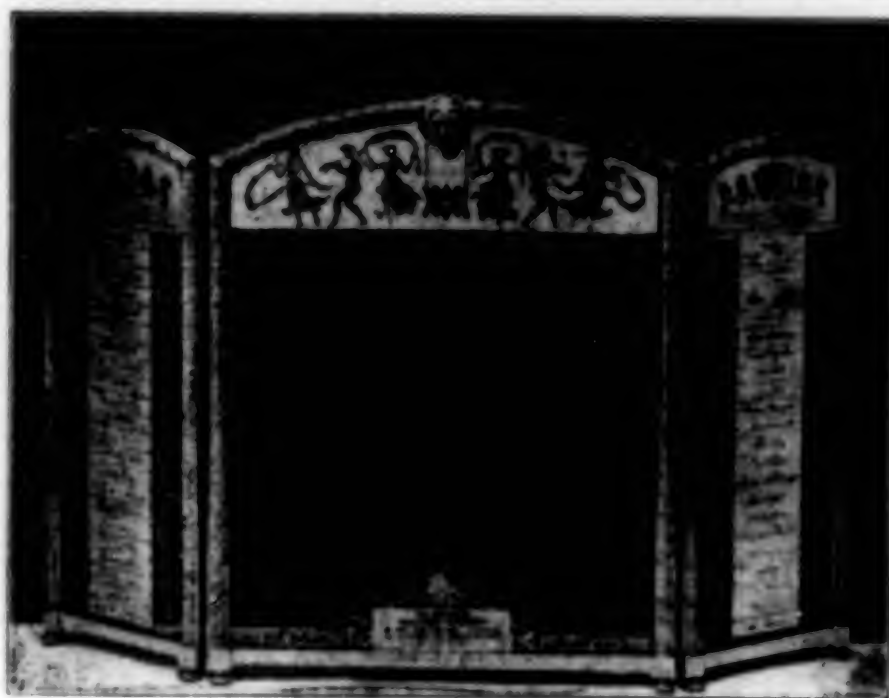
The house seats 3,700. It will play a full week with a three-day pop vaudeville and picture policy at 15 cents top. The dressing rooms for the artists are all fitted with baths and showers and the house furnishes made to the female artists and male attendants to the men performers. All of the dressing rooms are above ground. There is also a green room for the artists.

The opening bill was "On the High Seas," Marconi Bros., McGrath and Deeds, Maude Earl and Co., Fred P. Allen, and Marjorie Peterson and Co. The feature picture was "Nick Albee" (Paramount) and a Harold Lloyd comedy.

Walter Keefe, New York representative of the Pantages Circuit, officiated as master of ceremonies, in the absence of Alex Pantages, who could not be present at the opening through having to deal with labor troubles in connection with one of his Western houses.

There is also a Loew theatre here.

Alan Brooks is reading the three-act version of his "Holiers and Heres" which will be shown on Broadway late in September, the piece being due at the Punch and Judy at that time. The play was originally offered in Chicago several seasons ago and rewritten was sent out last spring with a new title. The show has again been renamed and will be called "Virtuous Vice."



SOUVENIR FOR WILLIAM MORRIS

Four theatrical stars surprised William Morris with a unique souvenir of their friendship, when they presented him with a large life-size portrait of him in a replica of the proscenium of the American theatre, which he was operating that playhouse in the first in his chain of music halls. The reproduction of the auditorium was made in brass and wire mesh and on either side was built a facsimile of the announcement boards, showing programs for the current week and those of the succeeding week. The names of the donors were reproduced from the respective autographs of the stars who played under Mr. Morris' management, and who have since risen to fame.

In the following order the names are inscribed:

Gen. M. Cohen, Miss Helen Alexander, Carl Trice, Prigman, Jas. K. Hackett, Henry Miller, Blanche Ring, Genaro and Gold, Gertrude Hoffman, Fred Niblo, Julian Eltinge, Emma Carus, Amelia Fingham, Andrew Mack, Louise Bremer, Jack Gardner, Ann Pennington, Louis Mann, Fields and Lewis, Joe Weber, Lew Fields, Sophie Tucker, Harry Lauder, Alva Lloyd, Jas. K. Corbett, Wm. R. Hart, Fritz Schell, Wm. Courtleigh, Empire City Four, Fred and Pauline, Julius Rose, Barney Bernard, Jack Norworth, Arnold Daly, Grace La Rue, Yvonne and Adams, Lawrence Moore, David Warfield, Sydney Grant, Adelaide and Hughes, Edna Janis, Stella Mayhew, Edna Taylor, Charles Chaplin.

The presentation, planned by a committee headed by Sophie Tucker, was made by Fred Niblo, who with Edith Bennett (Mrs. Niblo) were guests of Mr. and Mrs. Morris at Camp Intermission, Saranac Lake, N. Y.

The screen, which now occupies in front of the fire-place in Mr. Morris' Saranac Lake home, occupies a space of four feet high by six feet wide.

CRITICS AND CRITICISMS.

This department last week was entitled "The Come-Back." It will remain as above.

This department is a standing invitation for anyone in the profession who takes issue with a Variety reviewer in his criticisms of acts, shows, plays or pictures to express their opinion of the critic and the criticism as freely as they may wish, even more so if believed necessary than the Variety's critic did in his notice, with the assurance that no ill-feeling of any kind by any one on Variety's staff will follow. Letters from lay people will not be published.

Last week three letters were printed. They were from Alma Rubens, the picture star; Hap Hazard, known as a novelty act in vaudeville, and J. C. Nugent, the actor-author, now in vaudeville. Letters so received and which call for a response will be answered at the commencement of this department the week following their publication, written if required in the editorial style.

Miss Rubens made a point of severity in picture criticism in Variety. But she made a better point in comment when saying the Variety reviewers of films went to extremes in two ways—if they disliked the picture or people, they were severe, and if opposite, applied over with praise. That is a big point in all critical published matter, and it was lightly touched upon in Mr. Nugent's letter.

On Variety's bulletin board in its reportorial rooms have been posted from time to time suggestions as to picture reviewing. At other times typewritten sheets to the same effect have been posted around among Variety's reviewers. These suggestions were believed for the benefit of Variety's professional readers, whether manufacturers, distributors, exhibitors or players. The first two could be thrown out of consideration. Variety's reviewers were informed. The only picture people Variety believes should be held in mind by its reviewer when writing his notice are the players and the exhibitors—for the exhibitor far away from the centre of distribution to obtain an unbiased opinion on a film if he believes in the paper, and for the player to secure the same kind of a view on his or her work. But unfortunately Variety's reviewers who are unrestricted in their opinion and not obligated to follow suggestions evidently believe their observation weekly or daily of pictures on a sheet is superior to the observation of the reader of their copy.

A critic of any nature can have but two things in mind when writing a notice—honesty or reputation. If he is not writing honestly he is not a critic—merely a machine. But if honestly writing he is a critic of greater or lesser competency according to the estimate of his readers. A critic who writes for a "rep" is hopeless, useless and helpless. He may secure a "rep" but it will not be that of a critic. A critic may fall into, develop or create a style in writing and still retain his or her efficiency as an inexperienced expert. But "style" is a matter of indifference, particularly on a trade paper.

Miss Rubens says there may be a dozen reasons for a poor screen presentation. Our idea always has been that there might be a hundred. And there could be a thousand, with the fact remaining the picture might still be pleasing to the public, besides containing something that constituted a draw at the box office.

If the critic can not distinguish the difference embodied as between the stage and the screen, it would be quite difficult for anyone to educate him up to that.

The days of the film reviews which called attention to the minor little faults in pictures that could not be caught nor detected at the time of making, even when portions of the film were run off privately, or the minor little defects in the personnel, other than the acting, that had no bearing whatsoever upon the general effect of the picture upon the public, have passed away. Pictures are big now. If reviewers would look for personality upon the screen or seek to locate it, they would be doing more in picture criticism than merely expressing their views, or if they could form the possibilities of the players, in addition to comment on their current work, that would be another item of worth for Variety's readers and Variety. But it is possible that if Variety's reviewers could do these things they would insist upon becoming picture directors.

In any event, Variety's reviewers might remember Miss Rubens' letter. It was an excellent one.

Mr. Nugent's letter, in brief, asks: What is and what should be criticism? And that depends. Custom enters into it in the same way custom does into no many other daily affairs. In theatricals, the dramatic critic of the daily writes for the public, supposedly a lay public. The trade paper caters to its public as well, supposedly a professional one.

The review in the daily may affect the box office. The trade paper can not. But the trade paper may reach the dramatic reviewer, whether in New York or Winnipeg, and therefore, indirectly, may become more of influence to the lay public than the single local notice recorded in a daily of New York, Chicago, or elsewhere.

Mr. Nugent says critics are not accountable to anyone, that they are careless and careless. His underlying meaning of that is that the critic is without responsibility, financially or otherwise, has no intimate interest in the matter reviewed, may say what he pleases, and go home to peacefully sleep, though his remarks in print may bring sorrow to the person or the treasurer. Superficially that is correct, but doesn't carry through. The critic is accountable to himself and his loyalty to his paper.

But the baggage of Mr. Nugent's letter, and it embodies a thought concerning criticism apparently with all show people, is "constructive and destructive criticism." There is a grave doubt whether any such thing ever existed in theatrical reviewing. The critic can not presume to sense the defects of a production as well as an expert producer, nor like a skillful stager. He sees the play after many others, knowing much more than he could of the stage have seen it. To be constructive, as the opposite might be termed destructive, calls upon the critic to inform the producer how to build up or remedy. Otherwise it would have to be summed as saying to pun anything is destructive criticism and to praise it, constructive. Technical criticism of the arts, other than theatrical, is made constructive when applied to an individual and his work. Often a singer, painter, or musician has been encouraged by a kindly disposed critic of their work. That is called constructive. That the critic punned them instead without a kindly thought would not be destructive. The result would depend upon the common sense of the person under criticism.

Destructive is to destroy. The White Hats and the A. E. A. at different times have accused Variety in its criticisms of their actions of seeking to destroy them. That was destructive criticism if true. But where a Variety reviewer in mentioning a person or act set their opinion against them or their work, that is not destructive criticism. It is merely critical comment that may have merit or none at all.

Criticism of vaudeville as an entertainment could be constructive or destructive, provided vaudeville listened to it either way. Vaudeville has been criticized for harboring the Hawaiian and shimmy dancers, standing limbs, but vaudeville paid no attention and survived. It paid no attention because the public paid no attention, and the public got what it was seeking. When the demand ran out the supply fell off. No entertainment has been received of much of your years as the musical comedies, yet they are still here, going right along, getting as long the line as possible to keep the public from seeing them with it. Through the public.

But why should a filmman, actor or stage and in explain in type why he believes something is good or bad? He should produce the play and act. His province is to produce an opinion supposed to be a critical one, from an experience gained through observation, not necessarily practical. An actor may make the best critic, but a critic of an actor does not have to be an actor. If the critic finds his thought-forming mind of entertainment is aligned as a rule with that of the theatre under review, and he

prints his critical opinion without prejudice, his duty as a critic is performed. There is no rule, ethical or otherwise, calling upon the critic to explain his comment. The critic does not call himself a stage director, an author or a producer. It may be true, however, a person who has been back stage will know more of the stage and its workings than the one who always sits only in front. If the practical persons will become the best critic, that has not been yet proven. Many believe the back stage person would be. Maybe. At least he or she would know and realize the causes for what is passing before them. That would be of immeasurable assistance to a critic. But the back stage person having had a stage training might lean toward certain methods of stage producing or playing and thereby be unconsciously biased against any other. The best critic perhaps after all is the free-minded critic with his knowledge gained from the experience of observation, knowing from past performances what is liked, what will be liked and what has the best chances through failures of before.

Variety does not want to ask vaudeville managers to give their ideas on criticism. Vaudeville managers don't want criticism, at least the big ones. They believe they can conduct their business better without it. They also believe a trade paper when its criticisms of vaudevillians have weight gains a certain influence with the actor through them. But Variety will welcome letters on the subject from actors and authors, also vaudeville producers.

As to vaudeville, Mr. Nugent makes a point of the act-criticism there. Mr. Nugent remembers vaudeville and vaudeville criticism for many years. He must know how theatrical trade papers operated in years long passed; how advertising solicitors became critics when not soliciting; how they criticized to solicit; how office boys were sent out to cover shows; how reviews were written from a program; how house managers were allowed to send in their notices on the performance, and how—which was the main thing—theatrical trade papers believed "advertisements" should be taken care of, and how the theatrical trade papers did take care of advertisers, boosting them and panning non-advertisers.

That was what created the custom of criticism in vaudeville, a custom made so strong by theatrical papers that it still remains in part, though few of the newcomers of this decade in vaudeville know of it. Mr. Nugent still has a title of it in him. He mentions criticism should be free of personalities, ridicule and should avoid sarcasm (for sarcasm is the easiest writing material for a critic who cares to indulge in it). And yet the only vaudeville critic of note, Chiochi, who was on the "Morning Telegraph" before Variety was founded, built up a reputation solely on personalities and sarcasm. There was plenty of room for both in those days in vaudeville, but Chiochi was against the policy of the "Telegraph" then and now, and his reputation was without foundation, for when he left the "Telegraph" to go on the "Evening World," and with the same tactics, he was a failure on the daily.

Another New York daily carried a vaudeville critic and allowed him to run away with the paper. The critic sat in a box and took notes in view of the artists on the stage, while his solicitor was back stage asking for advertisements, telling the acts the critic was in front. He did not last, though he stuck quite a while. The method was wrong.

Criticism of vaudeville acts should be straightforward and tell the truth. The truth should be the opinion. That the critic told the truth about an act being a riot at the Royal, New York, or Bushwick, Brooklyn, is of no value to the manager in another town who understands the audience in those houses are peculiar to themselves. The reviewer's personal opinion of the act in either of the mentioned houses would be a better guide to an out-of-town manager than the report of the manner in which the act were greeted, if the manager believed the critic was competent to express a critical opinion. At the Palace, New York, however, or Riverside, or even Colonial or Orpheum, Brooklyn, the manner in which an act might be received should be mentioned, for those houses draw audiences different from the ones named as "neighborhood," and the manner of reception could be depended upon. Still over so many vaudeville theatres are by themselves. Some want a certain type of show, best understood by the resident manager who naturally watches his audience. Hardly anyone could have failed to notice how easily the Maryland, Baltimore, can put over a single woman.

If there is any value to vaudeville criticism it is with the booker, manager and artist; for the booker, who relies upon a critic he has found to be dependable to accept that opinion when the booker himself has been unable to see the act; for the manager far away, who has no other guide than a printed notice, and for the artist, to take the notice according to his own notions.

Mr. Nugent said he wanted to hear a reply to his letter in order that when he and other artists start to go after Variety's critics, they could do so knowingly. They may do so unknowingly as far as this paper is concerned. The purpose of this department is for those criticized to express their opinion of their critic if having what they believe to be good grounds, and in doing that they may go as far as they like.

The letter of Mr. Hazard was not specific excepting in the matter of Ross Francis mentioned in an Ideal Bill comment as an "opening or closing act." That was not a criticism. Mr. Hazard wants to know if Francis did not make good closing intermission at the Palace, New York, and why acrobatic turns are usually placed to open or close. Mr. Francis held his first half closing spot at the Palace. Many an acrobatic or novelty (dumb) act placed earlier or later as a rule could have done the same. Custom is a large factor in arranging bills. Before acrobats added monology or became two-men talking turns as well they were just acrobats. They are just acrobats yet. Why they are just acrobats is that the Continent, mostly Germany, turned out acrobats in droves. Playing too many acts of that nature over there, the surplus or the played-out German at home emigrated to America. Here in the old days it was often said that German acrobats were worth 30 cents a dozen. That afforded the domestic output, in standing and salary. Then came the Hard Brothers, Americans and superb acrobats. They not alone set a pace for their countrymen but for the Germans. Later were the Bellocchairs Brothers in a new style acrobatic (lifting) work that called for extreme showmanship, something the Harolds had also discovered. The Bellocchairs opened up a new field, quickly filled. Now the latest other than the talking acrobats are the Rath Brothers, an accidental turn along the Bellocchairs lines but worked more smoothly, swiftly and with a certain distinctiveness besides grace that gains the Raths immediate attention.

In the early and later years of vaudeville booking managers found it an easy expedient to open and close their bill with an acrobatic turn. The act called for full stage, the first convenience, and they were cheap, which made the second reason. Being "dumb acts" with the people walking in or out was another cause. When creators in acrobatics came along they received some recognition according to the tenor of the booking manager. Perhaps Carl Lothrop of the Moore houses in Detroit and Rochester secured more value from novelty turns of this description than any other booker. Lothrop likes acrobatic turns and knows how to place them. Opening or closing never enters his mind if he can bring more out of the act in another position. Harry T. Jordan of Keith's Philadelphia, is another who often has adopted the same plan. The two-men talking acrobats like Moore and Regal and of current times had no complaint against position. Their finish was so sure fire with their talk not bad at all that they were set in for the best results all over the circuits, more especially as they worked in "one." But taking the acrobats out of the opening or closing spot called for another dumb act to replace them there. This would as a rule, with three dumb turns on a program of eight or nine acts, lessen the variety of the bill. But that still remains a matter of arrangement by the booking manager alone, who has his own scheme of framing a bill and is always arranging it as best he can for the benefit of the theatre and the watching crowd.

Mr. Hazard's remarks about one critic saying an act is good, another that that act is bad, and that bills becoming better to critics through constantly reviewing them compose too much of a generality for a reply. Although critics do not become bored through watching shows, nor do the managers agents musicians ushers or stage hands. Watching bills is a part of all of their business, as much as the act which repeats its performance twice or more daily. When any of them become bored their usefulness is lost.

Sept. 1, 1930.

Editor Variety:

Your Comeback Department is a great idea, but I have a better one. Why don't you stage a show consisting of acts done by your critics and members of your staff, invite the actors and pick any five acts to write up the shows? Let's see what they can do and give us a chance to show what we can do as critics.

Dan Green.

P.S.—Let Jolo do a buck and wing, Iboo a comedy act, Leed a cakum act, Nimo a juvenile, Fred an acrobat, Bell a dramatic act and Con a comedian. Let the rest of your panners do a girl act.

Editor Variety:

New York, Aug. 24.

What's the matter with the critics? Nothing—much! They can't be expected to know everything in vaudeville, and certainly do not.

You get a laugh when (as often happens) an act is panned and censured (by the critics) to the small time after having played strenuous seasons on the big time.

The one thing wrong in that the critic does not know the inside facts when an act looks bad. As every one knows, that is every one who knows anything about show business, the best of acts "top" occasionally.

Personally we have been benefited by criticism. We have been roasted and helped our act through it. While playing Fractor's 23d Street we were panned unmercifully by some guy who said our material and wardrobe were "all wet." Of course he did not find out that we had just returned to vaudeville after 14 months in the army or that we had cancelled three months' work with a big act we did not like. I did we get more. I should say we did, but we kept playing, changed the dialog and wardrobe and came back with a 100 per cent act.

Actors, remember an honest criticism, taken right, will help you.

Critics, remember an actor has off days, when everything goes wrong, and govern yourselves accordingly.

Newport and Birk.

EMMA FRANCIS, KENNEDY and Co. (1).

Singing and Dancing.
15 Mins.; Full Stage (special eye).
23d Street.

Emma Francis, who was a standard act a few years ago (Emma Francis and Arabs), has returned to vaudeville with a singing and dancing turn, which includes the assistance of two male partners. One of these is Mr. Kennedy, a soft show and eccentric dancer much above the average, and the other an unprogrammed pianist, who also does a song. A special blue eye is carried. The turn opens with Kennedy singing a pop number, Miss Francis getting into the proceedings shortly after the song starts. A double dance by Miss Francis and Mr. Kennedy next. While Miss Francis is changing costume, Kennedy does a dance song, getting a laugh or two. A ballad, a bit too heavy for Miss Francis' vocal limitations next, with a dance by Miss Francis following. This went over very well, and included a couple of one hand flip flops and a cart wheel, all executed with plenty of speed. The accompanist does a cumber next, singing a melody of old songs in baritone and falsetto. Mr. Kennedy has another single following, doing a song, and landing laughs with some very old gags. Miss Francis is on as a "vamp" for a short prohibition bit in this, displaying a very pretty costume. A bit of eccentric stepping by Kennedy and a double dance by Miss Francis and Kennedy for the finish. The act has plenty of material and should fit in nicely in the big small time bills.

COLLINS and HILL.
Animal Impersonation, Dancing and Bicycle.

12 Mins.; One and Full Stage.
American Roof.

Man and woman. The man does a dog impersonation in "one" first, the woman assisting by putting questions to the supposed animal, etc. The impersonation is well done, enjoying the man may have done it at one time in one of the "Rustic" shows. Act goes to full stage following, and man runs through a well-assorted horse position, closing with a feature trick with the bike balanced on top a high pedestal. Woman contributes several dances, among them a skipping-rope dance. Good sponsors or clients for pay houses.

New Orleans, Sept. 1
The show at the Palace is
going the wrong way, with the audience
and with the management. The
bill has had the necessary punch
and almost no one but Alvin and Al-
berta knows the songs, stirred pro-
cession, dance, and all that they
used to do, and that meant some-
thing. Miss Alvin was let and
said to her, "I'm going to
and then they began to get
the thing done. A little time
later they began to get and other
that could be repeated.
The show was a success.

The author is indebted to Robert M. Smith, Editor-in-Chief of The Journal of Interpersonal Communication, for his helpful comments on earlier drafts.

NOTES

Time at Atlantic City, where the season was considerably off because of weather and high prices, the cabarets have been existing on the week-end play. At such times they make up for anything missed during the week. Many patrons bring their own liquor, paying a cover charge and fancy prices for ginger ale, which sells for \$1 a bottle and in some places \$1.50. The "gravy," however, is in the ice used for such drinks, for the ginger ale is served warm. Patrons order ice and it is served at a charge of 50 cents and in some places \$1 per person. This ice charge is a form of "corkage." Early in the season the resort drew a black eye following a convention of Rotary clubs, whose members felt they were badly treated. When they returned to their home towns they succeeded in having notices flashed in film houses suggesting that Atlantic City was a good place to keep away from because of the high prices.

Lottie Hamilton, the Irish singer, is now the wife of Andrew Smith, non-professional, and the mother of a fifteen-pound baby boy. She and her husband make their home in Cornsopolis, Pa. The fact that she had been divorced from Charles K. Lane, the German comedian, was not generally known.

Edgar Dudley has started a suit against Joe Jackson for \$150, which amount Dudley claims to owe him for managerial services in placing Jackson at the Capitol, New York last season. Lyman Hess is Dudley's attorney.

The Holyoke, Holyoke, Mass., starts playing Sunday vaudeville eight acts, Sept. 5. The Star and the Gayety, Brooklyn, open with Sunday vaudeville Sept. 12. All three are booked by Atwell and Shea.

The Riato, Chattanooga, Rhea, Knoxville, and Acandemy, Charlotte on the Delmar southern time will open for the season Sept. 6. The two former houses will exchange bills semi-weekly while the latter house will split with Hanneke.

The Strand Luggage Shop has moved to 493 Fifth avenue, between 39th and 40th streets. It offers an extra professional discount on merchandise carried, principally trunks of all descriptions, leather goods and traveling outfits.

C. Carroll Glucas returned from Europe, where he had spent his vacation, last week on the Philadelphia. He will again appear in "The Fall of Eve" which opens Sept. 3 in Ulster.

Jay Barnes has returned to his duties as press representative for Oliver Morosco. Barnes was recently reported ill with diabetes, which is denied.

Phil Offen, formerly assistant to John Pollock (comedian from Department), resigned last week and joined the booking staff of Max Hayes.

Howard Carroll of Niagara Falls has obtained a license on the International Theatre there for a term of years. He will play road attractions.

John Sousa and his band are to tour Cuba and Central America during the coming season. Four weeks are to be played in Mexico City.

Henry Horton is to be married to "Vagabond" for the coming season. The piece opened on the K. & E. time in Trenton last night.

The Strand, Sharon, Pa., will reopen October 1 with five acts and pictures booked through the Keith office.

Proctor's, Yonkers, N. Y., will start playing six vaudeville acts Labor Day, with performance made continuous. The acts will do three shows. The house is now playing five turns.

Walker Whiteside will open his season in "The Master of Deceit" in Darton Sept. 12.

The amusement park at Lake Hopewell near Rutland, Vt., has been sold to a hotel man, J. E. Gibson.

Christo, the restaurant manager of the Century Roof, recently resigned his position and left on a vacation.

Lighter Girls and **Alexander** in a production with 14 people.

NEW ACTS.

"**Revue Classic**," with 10 people, featuring Ethel Beattie and Paul Brown and "Classmates," featuring Happy Stanley and a cast including Maurice Glassman, Frank Vistro, George Chaffin, Chester French and Fritz Patton (Jack Henry).

Ben Marks and Eddie Pardo, in "Have Patience."

Jean White (sister of George White), musical turn.

Celine and Dunbar (Max Landau).

Joe Santley and Jack Norton (Norton and Nichols) have reunited for vaudeville. The team split about two years ago. In the interim Santley has been associated with the Peist Music Co.

Marie Walsh and Irving Edwards, late of Marie Dressler's "Tillie's Nightmare," in act written by Lew Brown.

McHenry and Danke, ventriloquist, cartooning and talking Danke formerly with Danke and Bishop.

Jack Allman (Allman and Nally) and George Mays, two act.

Ramsey Weston and "Melody Charming," formerly known as "The Melody Maida," with Johnny Ford starred.

BIRTHS.

Mr. and Mrs. Phil Morris, St. Mary's Hospital, Jamaica, Long Island, Aug. 27, boy. Mr. Morris is associated with Martie Brooks in the Keith's Vaudeville Exchange.

Mr. and Mrs. Ed. Kenter at the Long-In Hospital Aug. 31, daughter. Mrs. Kenter was professionally known as Poppy Lee. Mr. Kenter is assistant manager at the Plaza Theatre, New York.

Mr. and Mrs. Fred Fisher, at their home in Mt. Vernon, N. Y., Aug. 25, son. The father is the music publisher.

Mr. and Mrs. Richard Hoffman, at their home in Chicago, daughter. The father is booking manager of the Unity Booking Agency, Chicago.

NEWS OF THE FILMS.

The New York exchange of Goldwyn, having outgrown its present quarters at 509 Fifth avenue, will move Sept. 15 to the 12th floor of 129 Seventh avenue. Only part of the floor will be utilized temporarily, but when the present lease expires, Feb. 1, 1931, the entire floor will be taken over. The Chicago exchange of Goldwyn will be housed in a building now being modeled for that purpose about Nov. 1, located at 600-610 South Wabash avenue.

Walter Lindlar has been appointed assistant manager of the Division of Exploitation of the Famous Players and will remain unless he contracts an attack of gipsy feet.

Wayne Pierson has been transferred from Atlanta to the New York Famous Players Exchange for exploitation work.

NEW INCORPORATIONS.

Blake Amusement Co., Buffalo, \$100,000. R. Warner, J. A. Bailey, C. J. Townsend, Buffalo, N. Y.

S. R. S. Theatre Co., Manhattan, \$100,000. S. R. S. Theatre Co., \$100,000. I. M. Levy, P. B. Glenderson, M. H. Marx, 271 Broadway.

Cerithian Amusement Corp., Manhattan, motion pictures, \$100,000. H. Rothman, R. Prochman, W. Greenberg, 135a Broadway.

Sullivan County Amusement Co., \$100,000. J. M. Park, J. Friedman, R. Lohman, Liberty.

Bradford Amusement Corp., Manhattan, motion pictures, \$100,000. J. P. Edmund, J. C. Bradford, 41 S. Nelson, 357 Broadway.

West 38th Street Studio Corp., Manhattan, motion pictures, 1,000 shares common stock, no par value, active capital \$10,000. H. Levy, H. A. Mink, J. A. Harris, 311 West 38th street.

South American Productions, Manhattan, motion pictures, \$100,000. E. R. Red, A. T. Ellis, H. Stark, 295 Broadway.

Delcor's Film Corp., Manhattan, motion pictures, \$100,000. J. H. Hough, J. S. Brown Jr., C. E. Mink, 265 West 139th street.

Regnare Corp., Manhattan, motion pictures, \$100,000. J. P. Pickerton, Jr., C. W. Hobbs, F. M. Frost, 540 St. Nicholas Ave.

Princess Virtue, Manhattan, motion pictures, \$100,000. J. Goldstein, J. Cohen, H. Weintraub, 475 Broadway.

Tyran & Brother United Theatre Ticket Office, Manhattan, 500 shares preferred stock \$100 each, 500 common no par value, active capital \$63,000. G. Weiss, C. E. Frankel, H. L. Horwitz, 214 Fifth avenue.

Progressive Musical Bureau, Manhattan, theatrical producers, \$10,000. B. Thomashefsky, L. Goldberg, E. A. Reikin, 204 East 17th street.

Shee Theatre Corp., Manhattan, \$20,000. E. A. Reikin, F. J. Archer, P. F. Shea, 214 West 43d street.

Over 400 retail merchants of the Middle West recently attended the Business Builders' Conference in Chicago, where they listened to an address by G. R. Schaeffer, advertising manager for Marshall Field & Co. Among other things Mr. Schaeffer said:

"Advertising is printed salesmanship. . . . It gives information concerning your merchandise and your service. . . . It is the multiplier of individual selling effort. . . . The character of your impression is made by your advertising. . . . Good advertising will bring you prestige. . . . Advertise your goods all the time. . . . The many instances of successes which have been achieved in this way should be a sufficient incentive to all progressive people to make a thorough study of the subject.

"Advertising is, of course, an expense. But so are salaries for salesmen. And you must bear in mind that good advertising will do the work of many salesmen. It will economize the time of the salesmen you have and make them more efficient. Also, good advertising reaches people that your salesmen cannot. Moreover, that kind of advertising which builds good will and confidence is a definite investment; it increases your assets and brings dividends, for good will is just as surely a capital stock asset as merchandise."

The above highly illuminating comment on publicity reads as directly for the theatrical person as it did for the Business Builders to whom Mr. Schaeffer addressed it.

In theatricals, use Variety.

SPORTS

Danny Sullivan, the actor-referee, has been strongly recommended to the New York Boxing Commission as a referee by Tony Bladdie, the wealthy Philadelphia sportsman. Among the important battles that Sullivan has officiated in were Leonard and Dundee, Leonard and Barthold, Herman and Angelo, Kibane and Chaney, O'Dowd and Ratner, Dundee and Downe, Britton and Lewis, Weinert and Roper, Cowler and Reich, and Leonard and Erno. The New York Commission is to name the referee shortly.

The sporting underground had it this week that the Leonard-Fitzsimmons bout at the Garden was definitely off. According to friends of Leonard, Fitzsimmons was run-

ning out on the lightweight champion. If the dope is correct it seems that Johnny Dundee will get another chance at the title holder and would draw nearly as well if not better than the original event.

Some day it is hoped the N. V. A. baseball team will have a booking manager who will bring the theatrical aggregation into prominence. The theatrical team is little known outside of the profession. It is not because the players are not anxious to compete with any opponents nor because they do not possess the ability but due to the fault of booking. Last year, for instance, was the only time a theatrical team was brought into prominence when the actors played the song writers at the Polo Ground.

Incidentally it was at this game that Arthur Robinson (pitcher), son of A. L. Robinson (Keith office) was picked up by a local semi-pro team and remained with it all last season at a salary of \$35 a game, and now is receiving a larger amount with a Brooklyn semi-pro team, having refused minor league contracts. The N. V. A. team this year looked up in fine shape, with Sammy Smith, formerly of Toronto, doing the mound work and Sheppard, a former Providence player and several others who had minor league experience in the line-up. Now with the season half over the club has failed to play any important game. Only last week arrangements were virtually completed between Dick Jess, manager of Zimmerman's Bronx Giants and one Packard for the N. V. A. to play at a guarantee which would have easily paid the men \$7 each to lose and approximately \$12 to

win, but later another man who called himself the real N. V. A. booking manager claimed it was not sufficient and as a result the game was called off. This is only one of the opportunities lost taken advantage of. Whoever it was that cancelled the game claiming insufficient guarantee does not know enough baseball to hold bats for a bunch of school kids. The average semi-pro player only receives from \$7 to \$10 for a single game.

A Standard Oil man the other day informally said there was no limit to the price gasoline might reach in the U. S. He mentioned gas is now selling abroad for \$1. that it is bringing from 47 to 50 cents (Canadian) a gallon in Canada, and that oil was lately located in Alberta. His last statement was the most important, for it indicates oil may yet be found in one hundred unsuspected localities. Al-

berta is a cold country and the discovery of oil for the Imperial Oil Co. was quite unlooked for. It was not noted to any extent in press despatches. But one New York daily mentioned it, in a couple of lines, yet the well ran to a 10 barrel flow almost immediately. It will need many such to keep up the supply of gas for the enormously increasing number of autos. At present the reserve supply of gasoline is being drawn upon to fill the demand. That is ominous news for gas users. Gas is selling in and around New York at from 35 to 37 1/2 cents a gallon, increasing from its low price of from 12-13 cents six years ago. When gas hits 50 cents here it will also hit the auto industry a wallow. Fifty-cent gas means the utmost economical purchasing of automobiles, although before the 50-cent gas price arrives there may be a renewal of the no-Sunday pleasure driving to equiserve. In the auto trade they say the used car end of it is dead at the present time. Three months ago second-hand autos of all descriptions were at high flood prices. Then the demand narrowed down to the roadster type and within the past month this fell off until the demand is hardly anything at all. In new cars where a few weeks ago immediate deliveries could not be made the stockrooms now are overcrowded.

Jack Dempsey is in strict training at Benton Harbor, Mich., for his coming set-to with Billy Miske, which will be staged by Floyd Fitzsimmons at the Michigan resort Labor Day. Bill Tate will meet Sam Langford, and Harry Grob hooks up with Chuck Wiggins on the same card. Dempsey had a long siege of light training in New York City at Van Keltom Stadium and arrived in good shape. He is training strenuously for Miske, as the latter is reported to be much stronger and heavier than when he stood Dempsey off on two other occasions. Despite the flattering reports about Miske's rejuvenation, the wise ones of the East think Dempsey will take him this time for sure. Francis Albertini, formerly of the Evening Mail and Variety's staff, is handling the publicity for the fight.

Billy Gibson, manager of the lightweight champion Henry Leonard, will cut his stable of "pups" loose at the Jersey City Ball Park. The champion will meet Charlie Sheppard in the final bout, while Al Roberts has been matched to show his wares against Willie Moohan and Joe Benjamin will tackle Micky Donchamps will also be included.

Joe Willard is to meet Jack Dempsey at Tex Rickard's Madison Square Garden this fall. Willard has been training quietly for months and is convinced he can reverse the set-back Dempsey handed him at Toledo on that memorable July 4th. If Willard was a wise pug he would try out with some second-raters and gradually fight himself back into condition. Fighters who step out of active competition are foolish to make a fresh start with the tops of their respective divisions. Judgment of distance, footwork, and a thousand other necessary assets can only be regained by an active ring campaign. Dempsey realizes the fallacy of inactivity and has announced that from now on he will meet every man the public demands as fast as they develop. The lure of the Howitt-Campers is a dangerous business for a fighter and a few fights between pictures would keep many a champion from tottering off his throne prematurely. Henry Leonard got the scare of his life recently after expending many months on the Pacific Coast elevating the silent drama. Henry stopped off on his way east and tackled Charley White, of Chicago. White had gone back several miles yet he gave Leonard a whale of a fight for nine rounds. White was knocked out finally when it looked as though he had a chance to complete the distance. The Leonard who wrestled the championship from Freddie Welch would have stopped White without serious opposition. The pictures are again responsible.

TO ENFORCE BLUE LAW

Indications are that the Blue Law in regard to vaudeville theatres is to be strictly enforced in the future. The police inspector of the fourth district summoned several managers before him and asked their collaboration in enforcing the Blue Laws as per agreement of several years ago. Owing to the shortage of available material now on the vaudeville market the bookers will be hard put.

BAL LLOYD —AND— GIL WELLS

"THE GENTLEMEN FROM DIXIE"

WITH
FANCHON and MARCO'S
"SATIRES OF 1920"

Consensus of Opinion:

SAN FRANCISCO "CHRONICLE"

By Marjorie C. Detroit

Bal Lloyd and Gilbert Wells are an uncommonly good blackface team and excellent dancers. They succeeded in stopping the show with their clever work.

SAN FRANCISCO "NEWS"

Lloyd and Wells especially won favor in a blackface turn.

SAN FRANCISCO "BULLETIN"

By Walter Rivers

Bal Lloyd and Gilbert Wells with their inimitable blackface seemed to have acquired new "pop" and cleverness and their "crap shooting" incident is a gem.

SAN FRANCISCO "EVENING"

By Thomas Sigman

Lloyd and Wells are clever.

"VARIETY"

By Jack Douglas

Lloyd and Wells stopped the show with blackface talk and singing and dancing in the first section. Later they appeared in whiteface, suitably attired in evening dress, for another scene.

Representative, MAX HART

LEW CANTOR OFFICES

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102 BROADWAY, N. Y. C.—Suite 111

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Japanese Remains
TOMONTO, CAL
Lava
Scott's Ammonite
Gordon & Garding
Hollis & Goss
Homer Lind &
W. Moffat & Hugh

WATER, TEX.
Oryzopsis
Stokes Miller
L'air & Sons
Flournoy Henry C
Northard & Robert
S Hox & Nelson
60 half
Anson A. Tice

WASHINGTON
Law
 Clark & Wright
 & Moore
 With & Fisher
 "Come Start 'n
 McKinley Kilde
 Wyster Wadman S
 (come to R3)

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 Duane & Taylor
 Anita & Leonard
 "Beauty of Youth"
 Murray Bennett
 Paula Trapp

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 Van & Howard
 Duane & King
 Harry Van Fance
 Duane & Leonard
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Stranahan & Stranah
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Ted Bremer
Luttrell - Underhill

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W & M Rogers
Lore Welch & Co
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Laurie & Melvin
Kilmer & Townsend
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"Little 'uds"

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Paul Frenkel & P
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 Larue & Lupton
 Coleman & Hay
 Elm City &
 "Horse the Last"
 Page & Gray
 & Martens

VICTORIA, B.C.
Pontages
 Mack & Williams
 (see Vancouver) & B
 Howard Fiddle Mfg.
 "Horse the Last"
 Jarrold
 A May, Bell & Ward

WILMINGTON
Pontages
 W. H. Moore
 Moore & Moore
 Hughes Clark

on Page F-1

Due to individuals and concerns claiming the originality of certain gowns and costumes worn by some of the leading vaudeville and legitimate stars, I am forced to make the announcement that I personally have designed and executed the wearing apparel for the following headliners: RAY RAMBLE, HERT NAVOY, ELLERA and EDWARD CARLSON (also designed scenery), and MARGARET PADILLA and many others.

ALAN KRAMER

[illegible][illegible]

TOLEDO
Passages
 Keweenaw Hotel
 Keweenaw & Mack
 Keweenaw & Townsend
 in Williamsburg
 Ward Street
 "Little Italy"

TORONTO
Passages
 Home of Jane
 and Elizabeth C
 Mary Ann
 Paul Fremont & P
 (San Antonio)
 Great Lakes

VANCOUVER, B.C.
Passages
 Lewis & Hughes
 (Victoria & Nanaimo)
 Wilson, 6122 & 6123

VINTONIA, N. C.
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 Joe Williams & B.
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History, by readers | Top

Newport & Star | Nite

The Fortunes **L & U Marry**

Royal Hermosa 1 Low Income

(Continued on Page 70)

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BIG and LITTLE CASINO

BILLS NEXT WEEK (SEPT. 6).

(Continued from Page 25.)

MILES-PANTAGES

ANNON
 Royal
 Apple Blossom Tr's
 Harrow Bros
 Bonshawn Dancers
 Chas. Albee
 Primrose Minstrels
CLEVELAND
 Grand
 McIntyre
 Short Carlton
 Walter Low Co
 McCreath & Iwede
 "Sweet Sweeties"
MIAMI
 Wyoming
 Lee Nash
 Heide Earl Co
 Walter & Dwyer
 Ansh Troupe

Music Men.
 Jack Landauer, singing at Hunter's Seaside, Rockaway, for Irving Berlin, won a silver loving cup three

feet high. His nearest competitor was Frankie Marvin, singing "I Don't Have to Die to Go to Heaven."

The mother of Eugene West died last week in New Orleans at the age of 61.

With the music business just sliding along to an astonishing result, publishers are becoming wary as to their printing expenses and are confining themselves to publishing only numbers which they deem worthy of "plugging" and concentrating their forces on. It is evident by now that the public is unwilling to accept anything shoved at them across the counters and only expend their 30 cents for stuff in demand. It follows, therefore, that such thing as a counter seller is passé.

As a matter of fact, such a thing as a "counter seller" terminated with the eliminating of the "demonstration" days. Yet somehow or other publishers always toward a flock of this mediocre stuff, hoping to get rid of it somehow, whether through the medium of an artistic

title page, a "mushy" title that appealed to the shop girls, or what is problematical. Every 60 days their returns would bring them back a majority portion of the original order. In all it was a losing proposition. With the slump still only in a slightly convalescent state, the music men perceive how they must nurse their shelds if they care to keep their business on a paying basis.

Only songs that are in demand will be "pushed" and printed up in any great editions hereafter. The "edition" single spelled financial embarrassment for many a publisher and bankruptcy for Gilbert & Friedland Inc. The latter concern banked too strong on "Afghanistan," and printed over half a million copies of the song on the strength of an optimistic, though incorrect prophecy by a 16-cent store buyer. In other cases publishers, confident in some number, often publish a song in huge editions to save on the printing and engraving expense and then find themselves with thousands of copies on hand. There's one music

man in this city who sells much music on the strength of a beautiful title page which becomes a commercial proposition even at 10 cents retail, if printed up in huge quantities. However, he finds much of this left on his hands at times with the result he has opened a London office to dispose of the balance in England. The music publisher is tired of working for the printer, to use their own words.

What is believed to be the biggest advance royalty paid by Leo Feist for a production to any producer and author went to John Curt and Dr. Irwin Cortland, respectively producer and author of "The Lotus Girl," a forthcoming operetta, with book and score by Dr. Cortland.

Sol Kaplan has been added to the Charles K. Harris professional ranks.

An addition to the ranks of the local music publishers is the Addison Music Co., located in New York. Philip Addison, a Wall Street man, is backing the concern

actively managed by Sam Coslow. Bob Schafer is professional manager.

A new sheet music outlet has been launched in the past week. The name of the new firm is the Harrison Music Co., with home offices located in Detroit. The concern was originally incorporated in New York State last June for \$50,000, but has now been reincorporated in Michigan for \$250,000. The corporation has taken over the music counters and player roll counters of the Metropolitan Five to Fifty Cent Stores, Inc., a chain that extends across the country. The president of the company is Harry Harrison, who is also the treasurer and general active head. He was formerly general sales manager for Shapiro, Bernstein & Co.

Frances Kahn has joined the band and orchestra department staff of Irving Berlin, Inc.

Unlike the time honored adage of a son following in the footsteps of his father, a reverse on this procedure comes to light in the case of Will V. Hart. Mr. Hart's son was a budding songwriter, with a number of hits to his credit until the war exacted its toll a year ago. Will Hart, Sr. has been heretofore identified in an executive capacity with the film industry. However, he is now making a try at songwriting with a new number he will expect himself, "Oh! You Babe Ruth," written in collaboration with Ed G. Schorn, who incidentally also happened to be Will Hart, Jr.'s collaborator during the latter's life. The song is in for a publicity tie-up in conjunction with Babe Ruth's forthcoming "Hitting Home" feature, produced by the Yankee Film Corporation.

Ray Walker has been transferred from New York to the Chicago professional staff of Irving Berlin, Inc. Murray Ritter also returned to the Windy City this week having sojourned here for several weeks.

The mother of Jack Yellen died in Buffalo recently as the result of an operation.

With the presentation by Arthur H. Kane of Charles Ray in "Forty-five Minutes from Broadway," under First National release, the old song hits of the Cuban piece will be revived. Maurice Richmond, Inc., is preparing for general circulation a special edition of "So Long Mary" and "Mary's a Grand Old Name," while in many theatres where the Ray picture is shown "I Want to Be a Popular Millionaire" and the song "Forty-five Minutes from Broadway" also will be sung.

Mrs. Lew Harris, wife of Lew (Slim) Harris, professional manager in Los Angeles for the A. J. Finney Music Co., died at Los Angeles, Aug. 16.

Al Berlin, professional manager of the Broadway music concern, left for Chicago early this week on a business trip. He will return in about 10 days.

Big Busby has assumed the management of F. J. A. Forster's San Francisco office.

Benny Leonard is the recipient of a silver loving cup from the management of Loew's Avenue B and the patrons of that East Side Theatre as a result of the Benny Leonard song contest held there Saturday at which the lightweight champion presented as judge. Mr. Leonard now is the tenth notable to officiate at such affairs at the Avenue B, which always result in a call for extra "strong arm" men to keep the enormous crowd in hand. Manager Forster is literally packing men in to the doors, and with every added discomfort due to crowded conditions, the enthusiasm of the audience makes the manager.

MARRIAGES.

Fred Heiler ("Listen Lester") to Elsie Bird, non-professional.

Blanche Franklyn and Nat Vincent, both known in the popular music field as writers, were married at Atlantic City last week.

David Sherman, representative in San Francisco for the Broadway Music Corporation, in San Francisco, Aug. 29 to Joan Sherman, non-professional.

Lloyd Campbell, treasurer of the Orpheum, San Francisco, Aug. 14, to Ethel Music McGuire.

James Finn, stage manager of "Big Luck and Lovers," at Riverdale Park, to Eva Thompson, wardrobe mistress with the same production.

Clarence D. Leigh and Bernice McCole, with the Maxwell Bros. show, Aug. 14 at Colchester, Ill.

Harry Masters to Grace Johns. Jack Kraft to Elsie La Mont.

"A HIT" Verdict of Press and Public After Premiere of the
FANCHON
 — AND —
MARCO
"SATIRES OF 1920"

A NEW MUSICAL REVUE WITH A PLOT
With a Cast Including
LLOYD and WELLS, ARTHUR WEST, AL WOHLMAN, JOHN SHEEHAN, EVA CLARK, MURIEL STRYKER and WRIGHT DANCERS
 Book by **JEAN HAVEZ**
 Now Playing Third Week
CURRAN THEATRE, SAN FRANCISCO
 Lyrics and Music by **FRANCHON and MARCO**
 Scenery by **NEWBY & ALEXANDER, SAN FRANCISCO.** Costumes by **LESTER, CHICAGO**

San Francisco Press Views:

"BULLETIN." By Walter A. Brown.
 The Fanchon and Marco revue stirs up real enthusiasm. "Satires of 1920" is a Western production and if it can't hold up its head unashamed with the best revue of its kind which New York has pig-trotted across the continent for our entertainment, then comparisons are of no value whatever.

"CALL POST." By Corran A. Smith.
 Fanchon and Marco's revue, "Satires of 1920" goes over big.

"EXAMINER." By Thomas Noonan.
 The Fanchon and Marco revue has seldom been so vivid for color, artistically vivid stage effects and beautiful scenery. The girl chorus gleams in evidence that Fanchon is a match for even Ziegfeld in leading youthful beauties for the stage.

"EVENING H." By Margaret C. Bennett.
 Fanchon and Marco revue is popular and refreshing.

"NEWS." By F. J. J.
 Fanchon and Marco triumph in big California show.

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SAN FRANCISCO

CEO. M. COHAN OPENS
POLI'S NEW CAPITOL

Hartford House Seats 3,500,
Playing Pop Vaudeville.

Hartford, Sept. 1.
E. M. Poli's new Capitol formally opened Saturday night. The feature of the opening was the appearance of George M. Cohan as an act during the initial performance. Mr. Cohan did his philosophical song, "Life's a Funny Proposition After All," from "Little Johnny Jones," his first Broadway success, and encored with "Over There," topped off with the eccentric dance he did in the days of the Four Cohans. The Ran-Locke Post, the Hartford local branch of the American Legion, presented Mr. Cohan with a silver loving cup at the finish of his turn. Others who appeared in the opening show were Eddie Fox and Family, Nan Halperin, Mabel Herrin, Potter and Hartwell, Orth and Gully, Moran and Winer, Dave Schreiber and Marjorie Sisters and Miss Rittenhouse. A. Van Boren and John Hammond Daily from the local Poli Players Stock Company. The proceeds of the opening were turned over to the Ran-Locke Post, all of the artists donating their services.

The house has a seating capacity of 3,500, with 1,500 seats on the orchestra floor and 1,000 in the two balconies. The logs accommodate 300 more.

The stage is the largest in Hartford, being 31 feet wide and 100 deep. The building has 45 exits.

The policy will be three-o-day pop vaudeville and pictures, with the vaudeville booked by P. Alonan, Poli representative in the North office.

ILL AND INJURED.

Queenie Nanarro is seriously ill at Hotel Pennsylvania. All preparations for Nat Nanarro, Jr.'s new revue have been postponed.

Leddie Morano, who has been confined to his home for the past seven weeks suffering from a broken cord in his left ankle, is out once more, hobbling around on a cane.

Joe Shea is back at his office in the Strand Building.

Louise Evans ("The Golden Bird"), Ocala Hotel, Portland, Ore., broken leg.

Mrs. Richard Wally, who with her husband, was on the hill at Low's Garden, Kansas City, was run down and severely injured by a motor car while there. Her two-year-old son, Jack, was also badly hurt. Mr. Wally, with his wife and two children, were crossing a street when the accident occurred. The driver was arrested.

Sasha Raczewitch, Russian tenor, who is billed to take the solo part in "The Messiah" at Lindesburg, Kan., this year, was seriously injured at Abilene, Kan., Aug. 21, when a large metal awning fell upon him. Harry Fritz, tenor soloist, and a pupil of Raczewitch, also was hurt. The accident occurred when the props were being taken from under a new awning.

Fanny Hurst, the authoress, has been operated on at the Adler Sanatorium, San Francisco, for appendicitis. She is convalescing rapidly and will shortly return to Los Angeles to resume picture work.

Herman Schilling, of 499 Howard street, Detroit, Mich., employed by the Ferrari Carnival Co., which gave performances at Pittsfield under the direction of the Engles, last week, is at the House of Mercy hospital there with serious injuries suffered when hit by a freight engine in the Boston & Albany railroad yards Sunday morning. Schilling was in the yards where the carnival was being loaded on cars and, according to Mary Kelen, the only witness of the accident, herself a member of the carnival troupe, Schilling stooped over to pick something from the ground and was hit by the beam of a locomotive which passed on an adjacent track.

BURLESQUE ROUTES

(SEPT. 6-SEPT. 13)

- "All Stars Revue" 6-7 Lyceum St. Joe 13 Gayety Minneapolis
- "Around the Town" 9 Olympia New York 13 Gayety Newark
- "Battling Beauties" 4 Howard Boston 13-15 New Bedford New Bedford 1-15 Academy Fall River
- "Beauty Revue" 4 Gayety St. Paul 13 Gayety Milwaukee
- "Beauty Show" 6-7 Columbia Newburg 9-11 Columbia Youngstown 13 Howard Boston
- "Best Show in Town" 4 Hurley &

- Seamon's New York 13 Orpheum Paterson
- "Big Sensation" 4 Rajah Reading 7-9 Grand Trenton 13 Troubadour Philadelphia
- "Big Wonder Show" 6 Empire Albany 13 Casino Boston
- "Bon Ton" 4 Star and Garter Chicago 13 Gayety Detroit
- "Bostonians" 6 Empire Newark 13 Casino Philadelphia
- "Bowery" Lyric Dayton 13 Olympic Cincinnati
- "Broadway Belles" 6 Polly Washington 13 Bijou Philadelphia
- "Cabaret Girls" 6-8 Grand Terre Haute 7-11 Park Indianapolis 13 Gayety Louisville
- "Cute Cutie" 4-8 New Bedford New Bedford 9-11 Academy Fall River 13 Worcester Worcester
- "Flashlights of 1920" 6 Empire Providence 13 Gayety Boston
- "Police of Day" 6 Casino Boston 13 Grand Hartford
- "Police of Pioneers" 6 Cadillac Detroit 13 Englewood Chicago
- "Polly Town" 6-9 Park Youngstown 9-11 Grand Akron 13 Star Cleveland
- "French Frizzes" 4 Gayety Minneapolis 13 Gayety St. Paul

- "Girls de Lucha" 6 Olympic Cincinnati 13 Columbia Chicago
- "Girls From Follies" 6 Gayety Newark 14 Rajah Reading 15-16 Grand Trenton
- "Girls From Hapsland" 4 Gayety Rochester 13-15 Eastside Syracuse 15-16 Gayety Utica
- "Girls From Joyland" 6 Gayety Brooklyn 13 Olympic New York
- "Girls of U S A" 6 Gayety Omaha 13 Gayety Kansas City
- "Golden Creek" 6 Columbia New York 13 Empire Brooklyn
- "Grown Up Babies" 6 Bijou Philadelphia 13 Majestic Scranton
- "Hastings Harry" 6 Palace Baltimore 13 Gayety Washington
- "Hip Hip Hurrah" 4 Casino Philadelphia 13 Miner's Bronx New York
- "Hits and Bits" 6 Orpheum Paterson 13 Majestic Jersey City
- "Hurly Burly" 6 Gilmore Springfield 13 Mt. Morris New York
- "Jazz Babies" 6 Star Toronto 13 Academy Buffalo
- "Jingle Jangle" 6 Gayety Buffalo 13 Gayety Rochester
- "Joliettes" 4 Grand Hartford 13 Jacques Waterbury

- "Joy Riders" 6 Star Brooklyn 13 Empire Hoboken
- "Kandy Kids" 6 Academy Buffalo 13 Cadillac Detroit
- "Kelly Law" 6 Fifth Avenue 7 Fish-Kill 9 Standard 9-11 Park Bridgeport 13 Empire Providence
- "Kewpie Dolls" 6 Troubadour Philadelphia 13 Star Brooklyn
- "Lad Lifters" 6-8 Armory Binghamton 9 Auburn 10-11 Inter Niagara Falls 13 Star Toronto
- "Liberty Girls" 6 Empire Brooklyn 13 Peoples Philadelphia
- "London Belles" 6 Gayety Boston 13 Columbia New York
- "Maids of America" 6 Gayety Pittsburgh 13-15 Park Youngstown 15-16 Grand Akron
- "Marion Duvy" 6 Peoples Philadelphia 13 Palace Baltimore
- "Million Dollar Dolls" 6 Gayety St. Louis 13 Star and Garter Chicago
- "Mischief Makers" 6 Empire Cleveland 13 Avenue Detroit
- "Monte Carlo Girls" 6 Lyceum Columbus 13 Empire Cleveland
- "Naughty Naughty" 6 Century Kansas City 13-14 Lyceum St. Joe
- "Parisian Follies" 6 Victoria Pittsburgh 13 Penn Circuit

- "Parishan White" 6 Columbia New York 13 Empire Brooklyn
- "Puck-a-Boo" 6-8 Eastside Syracuse 9-11 Gayety Utica 13 Gayety Montreal
- "Poodle Puff Revue" 6 Miner's Bronx New York 13 Casino Brooklyn
- "Rosa Puss" 6 Majestic Scranton 13-15 Armory Binghamton 16 Auburn 17-18 Inter Niagara Falls
- "Rascal Dancers" 6 Avenue Detroit 13 Victoria Pittsburgh
- "Revue Al" 6 Gayety Toronto 18 Gayety Buffalo
- "Reynolds Al" 6-7 Berchel Des Moines 13 Gayety Omaha
- "Record Breakers" 6 Gayety Milwaukee 13 Haymarket Chicago
- "Reverend Girls" 6 Gayety Kansas City 13 L. O.
- "Singer Jack" 6 Jacques Waterbury 13 Hurley & Seamon's New York
- "Social Follies" 6 Gayety Baltimore 13 Polly Washington
- "Social Mates" 6 Empire Toledo 13 Lyric Dayton
- "Some Show" 6 Standard St. Louis 13 Century Kansas City
- "Sporting Widows" 6 Star Cleveland 13 Empire Toledo
- "Stone & Pillard" 6 Empire Hoboken

A New Light on the Horizon of Musical Comedy

AL
WOHLMAN

Opened With the

FANCHON and MARCO
"SATIRES OF 1920"

NOW IN ITS 3D WEEK AT THE CURRAN THEATRE, SAN FRANCISCO

Press Opinions:

SAN FRANCISCO "BULLETIN"

By Walter A. Rivers.

As for the comedians, the palm goes to AL WOHLMAN, about whose antecedents I'm ashamed to confess ignorance. WOHLMAN is not only clever, he's funny and a hum-dinger for versatility.

SAN FRANCISCO "TRIBUNE"

By Marjorie C. Dineen.

AL WOHLMAN'S good voice and imitations stopped the show last night.

SAN FRANCISCO "NEWS"

By F. J. S.

AL WOHLMAN'S singing and comedy put over with a bang added much to the show's success.

SAN FRANCISCO "EVENING POST"

All the comedians, however, were about equally divided between AL WOHLMAN, Arthur West and Lloyd and Wells.

Personal Representative. LEW GOLDBER, Palace Theatre Bldg., New York

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WHO'LL TAKE THE PLACE *of* MARY

By ALFRED DUBIN
CLARENCE GASKILL
& HARRY MAYO



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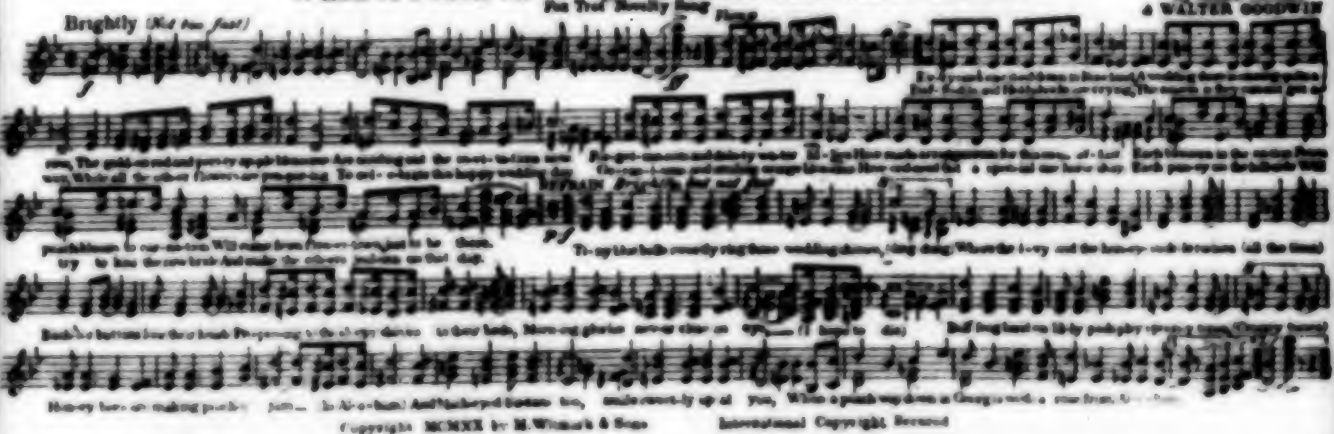
Lyric by
PAUL CUNNINGHAM & AL DUBIN
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BY CLYDE HAGER
AND WALTER GOODWIN



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By ERNEST R.

BALLAD DOWN THE TRAIL TO HOME SWEET HOME

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F. (dtd), G. (cel), A♭ (F♯), B♭ (G♯), C (cel)

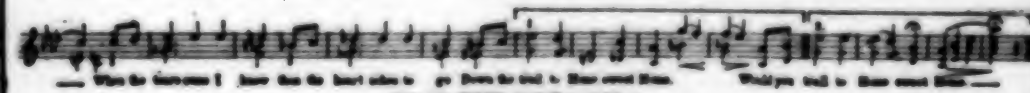
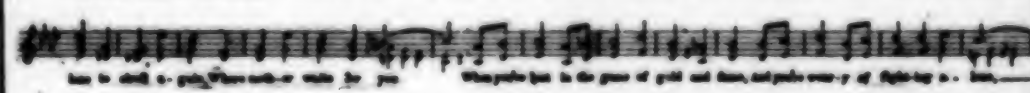
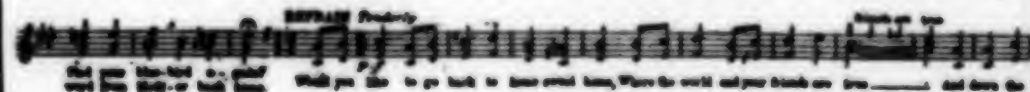
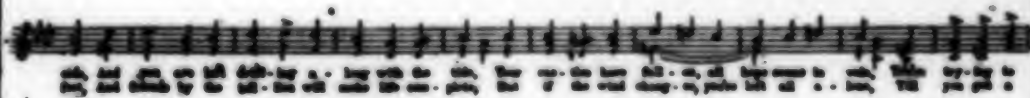
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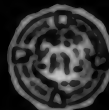
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BOWDOIN—Pop vaudeville.
ST. JAMES—Pop vaudeville.
SCOLLAY OLYMPIA—Vaudeville.
GORDON'S OLYMPIA—Pop vaudeville.
GORDON'S CENTRAL SQUARE—Pop vaudeville.
MODERN BEACON, CODYMAN SQUARE, STRAND, FRANKLIN PARK, EXETER STREET, COLUMBA, LANCASTER, WALDORF, GLOBE, FENWAY—Pictures.
PARK—Pictures.
SHUBERT—Final week of "Kiss Me," which opened the house.
MAJESTIC—Second week of "The Little Whopper."
WILBUR—"Treno" continues to big business.
HOLLIS—Opened Monday night with "Three Wise Fools," here for several weeks last year at the Tremont. House opened Monday without an orchestra, a new departure, and may be continued for the balance of the season.
TREMONT—Opened regular season Monday with "Shavings." This opening followed the seasonal run of "Mary" during the summer months, and the house was not closed, the only theatre in the city to enjoy this distinction.
PARK SQUARE—"My Lady Friends" finished up and "Nightie Night" opened Monday.
ARLINGTON—Final week of "Turn to the Right." Coming week underlined "Look Who's Here."

which opened at the Colonial last season and played this first class house for several weeks.
COFFEY—Showed for the first time in this country Monday night "The Joan Danvers."
GAYETY—"Jetties of 1929."
HOWARD—"Cute Cuties," burlesque.
CASINO—"Golden Crock" company.
All of the big houses in this city will be opened by Labor Day, according to the present announcements. So far the theatres have had but an even break on the weather, as it is still exceptionally humid.

CLEVELAND.

By J. Wilson Roy.

OPERA HOUSE—Second week, "Come Up in the Haystack."
SHUBERT-COLONIAL—Hall-

Buckley Players in "Tea for Three."
KEITH'S—Vaudeville.
MILLEN—Charles Arhoff, "The Lingerie Shop." Walter Fenner and Co., Gypsy Trio, Harry Bussey, pictures.
LOEW'S LIBERTY—Frank and Mainie Hughes, Kaufman and Lillian, Wilbur and Lyke, Piano and Bingham, Kingsbury and Munson, pictures.
FRICILLA—Lone Star Revue, Harmon and Harmon, Dellen and Irma, E. J. Moore and Co., Bandy Fields Trio, and pictures.
MILLEN GRAND—"Boating River," Ed Bondell and Co., Three Sons of Jazz, Georgia Howard, Frank Wilbur and Girls, and pictures.
STAR—"Social Maids."
EMPIRE—"Razze Dazze."
LUNA PARK—Capt. Pickard's, Seals, Klein and Clifton, Shadow Sisters, Great La Rose, cabaret, and pictures.
STILLMAN—All week, "The

Fighting Chance."
EUCLED—Fourth week, "Humor-ous."
STRAND and METROPOLITAN—All week, "Go and Get It."
GAITY—All week, "Dangerous Trails."
ALHAMBRA and MALL—Held in Trust.
STANDARD—All week, "La La Lucille."
KNICKEBOCKER—"Passer-by."
GRAND—All week, "Sink or Swim."
Stock ends this week at the Opera house and Shubert-Colonial.
The season opens Monday at the Opera house with Neil O'Brien's Minstrel, following an annual custom, and the offering at the Shubert-Colonial is "The Rose Girl."
At the close of their stock engagement May Buckley goes to Erie,

Pa. and Thurston Hall leaves for Pittsburgh. Both will remain under the management of George H. Keppie, who has been associated with them during the stock run at the Shubert-Colonial.
Sunday performances will be inaugurated at the Opera house this week.
"Troster's Babyland Follies" is listed for production at the Trenches Thursday. This will be a unique offering, inasmuch as the performance will be given by baby actors, the principals ranging in age from three to seven.
DES MOINES.
By Don Clark.
"Clarence," with Gregory Kelly and Ruth Gordon, opened the legit season at the Berchel last week, with four good houses. Excellent company and fine presentation. Next week, La Rue and Hamilton in "Dear Me."
Burlesque played six days at the Berchel last week. "Girls of the U. S. A." attraction. Big business matinee and night.
"Parlor, Bedroom and Bath" is stock at Princess this week. Find May Jackson and Charles Wilson in leads.
Blossom Seeley in "Miss Syncope" is headlining Orpheum bill

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COMEDY MANNIKIN NOVELTY

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BOOKED IMMEDIATELY for 30 consecutive weeks in Keith's Greater Theatres.

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This, too, has found a place for itself on the dressing table of hosts of theatrical people. Why? Simply because it won't rub off—because it looks natural, all the time, even in the strongest lights.

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this week. Capacity records day and night, due partly to State Fair visitors.

Iowa State Fair opened in Des Moines last Wednesday and continues throughout this week. Attendance averages 50,000 a day with a record daily attendance of 100,000 expected before closing.

Films this week: "The Village Smith" at Des Moines; "Going Home" at Rialto; "The Revenge of Taran" at Garden; "Married Life" at Palace; "King Square" at Royal; "The Valley of Giants" at Casino; "La La Lucille" at Majestic; "Shipwrecked Among Cannibals" at Empress.

DETROIT.

By Jacob Smith.
"Adam and Eve" opened Garrick Sunday night, following 12 weeks

of Bonstelle stock. So successful was the engagement Miss Bonstelle is now planning two stock companies for Detroit next summer, one at the Garrick and the other at some North Woodward avenue theatre. Miss Bonstelle is thinking of having five companies, two in Detroit, one in Cleveland, one in Buffalo and one in Rochester. Next year may find Miss Bonstelle out of the east entirely, as she will devote most of her time to directing.

Regular season of Shubert-Detroit opens Sunday with "Dearie," the new Lee Morison musical comedy.

"Robin Hood" opened the New Detroit Monday. Next "The Old Homestead." Next at Garrick, "The Man Who Came Back."

New La Salle Gardens, seating 2,500, opened Monday night. Three

shows daily, vaudeville and pictures. Cunningham, who books Palace, Detroit, will also book this one. Bert Williams is general manager of both houses. Opening bill comprises Alexis Hulewa's Russian ballet, Ted Maclean and Co., Mystic Garden, Hayes and Speck, Bill Pruitt, Superlative Trio and "Go and Get It," First National Picture. Bill will change twice weekly.

J. R. Woody, general manager of Realart; W. C. Bachmeyer, division manager for Metro, and Clanton Sheehan, division manager for Fox, were here last week.

Vernon Billie was held over for a second week at the Temple, something this theatre very seldom does.

At the burlesque houses: Al Reeves at Gayety, "Parisian Flirt" at Avenue and "Todeledy Winks" at Cadillac.

Pictures: "Darling Mine," Madison; "Prince Chap" (second week), Broadway-Strand; "Mollycoddle Regent," 45 Minutes from Broadway; Adams: "If I Were King," Orchestra; "Fall of Babylon," Shubert-Detroit; "From Now On," Washington; "Neglected Wives," Colonial.

The Washington will show "Bride-Thirteen," serial, matinee. It's the first time that any exclusive Detroit picture house has run a serial.

Contracts have been let for the new Riviera theatre, Grand River avenue section.

INDIANAPOLIS.

By Volney S. Fowler.
MURAT — "39 East," Rialto; Walker Co. Final week.
ENGLISH'S — "Abe Martin," Park; "The Tempters," Lyric; Vaudeville.
RIALTO — Vaudeville.
BROADWAY — Vaudeville.
CIRCLE — Pictures.

Boyle Woolfolk's production of Kin Hubbard's "Abe Martin" is in its second week at English's and going strong this week. The show, which came here after a short opening tour of a few small Indiana cities, is developing into more of a winner than the promoters expected.

The wave of theater promotion and construction, which reached high proportions in Indiana during the summer, is rapidly subsiding, not a single incorporation being recorded at the office of the Secretary of State last week.

The Circle is observing anniversary week.

The regular winter season at the Murat and English's comes in next week. The vaudeville house is undergoing extensive renovation and repairs. Work on the new Low State, in North Pennsylvania street, is progressing rapidly, and it is thought Low programs will be on before show time.

Instead of reviewing the show put on at the Murat by the Stuart Walker company last week, Walter D. Hickman, dramatic editor of the "Indiana Daily Times," used part of his usual review space to tell the general public how he had been treated discourteously in the matter of seats and to remark that things were spoiled for him anyway because McKay Morris, a member of the company, was off stage and sitting near him and "Morris makes too much noise." Members of the Walker organization have been "crossed" with the newspaper men several times this season.

KANSAS CITY.

By Will R. Hughes.
ORPHEUM — Vaudeville.
LOEWE-GARDEN — Vaudeville.
GLOBE — Vaudeville.
EMPRESS — "Hi Jenks" musical stock.
GAYETY — Burlesque, "The Victory Belles."
CENTURY — Burlesque, "All Jazz Revue."
NEWMAN — "What's Your Hurry."
NEW ROYAL — "The Right to Love."
15TH STREET — "Big Happiness."

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LIBERTY — The Devil's Pass Key.

Grace Nelson, who sang at the Hotel Muehlbach here several years ago, and who made many friends in this city, is the headliner at the Orpheum this week. She was greeted by a capacity audience at both performances today.

The Ringling Brothers-Barnum & Bailey Circus due Sept. 13 is going after the high cost of amusements and is heavily billing its prices at

Where Mail Will Reach

OSCAR LORRAINE



Aug. 28—Majestic, Milwaukee
Sept. 6—State Lake, Chicago
Sept. 15—Terra Haute and Evansville
Sept. 20—Orpheum, St. Louis
Sept. 27—Orpheum, Memphis
Oct. 4—Orpheum, New Orleans
Oct. 11—Orpheum, Chicago
Oct. 18—Rialto, St. Louis
Oct. 25—Palace, Milwaukee
Nov. 1—Palace, Chicago
Nov. 8—Larkin (Ch.) & Decker (Ill.)
Nov. 15—Springfield and Moline, Ill.
Nov. 21—Orpheum, Winnipeg
Nov. 28—Grand, Calgary
Dec. 5—Orpheum, Vancouver
Dec. 12—Orpheum, Seattle
Dec. 19—Orpheum, Portland
Dec. 26—Orpheum, San Francisco
Jan. 2—Orpheum, Oakland
Jan. 9—Harcourt and Frame
Jan. 16—Orpheum, Los Angeles
Jan. 23—Orpheum, Salt Lake City
Jan. 30—Orpheum, Denver
Feb. 6—Orpheum, Lincoln
Feb. 13—Orpheum, Omaha
Feb. 20—Orpheum, Kansas City
Feb. 27—Orpheum, Des Moines
Mar. 6—Orpheum, Sioux City
Mar. 13—Orpheum, St. Paul
Mar. 20—Orpheum, Duluth
Mar. 27—Orpheum, Mad. & Am. (Ch.)
Apr. 3—Wichita, Wichita Falls, Tex.
Apr. 10—Majestic, Fort Worth
Apr. 17—Majestic, Dallas
Apr. 24—Majestic, Houston
May 1—Majestic, San Antonio
May 8—Majestic, Little Rock
May 15—Palace and Newberry, Ohio
May 22—Royal, St. Joe, Mo.

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"THE SCINTILLATING MELODIST"

NEXT WEEK (Sept. 6), KEITH'S RIVERSIDE, NEW YORK

Week Sept. 13, KEITH'S ROYAL, NEW YORK

Week Sept. 20, KEITH'S BUSHWICK, BROOKLYN, N. Y.

BOOKED SOLID TILL JUNE, 1921

Direction GLADYS BROWN

15 cents for adults and 10 cents for children, including war tax.

"Do and Get It," the melodramatic picture of newspaper life made such a hit at the Newman on its initial run that it was moved to the Twelfth Street theatre last week, in place of "Gutty Love," which had been heavily billed. The substitution was made at the last moment. Even the Saturday papers carrying the advertising for the latter film.

Manager Fred Waldman of the Gayety is proud of the appearance of his house. The lobby has been done in dull gold, which is magnificently set off by yellow electric globes in the lighting system. A new drop curtain has also been installed, which assists in toning up the house. The negro girl usherettes are uniformed in black and white trimmings and are on the job all of the time. In fact, everyone around this place is on his toes and nothing is left undone toward the comfort of the patrons.

This city will be same grand opera and great musical artists, in concert, this season, unless a recently passed city ordinance, licensing such attractions, is repealed, to the amusement of Walter Fritschy, director of the Fritschy concert series.

The ordinance in question was passed during the summer, and provides that a fee of 5 per cent, of the gross receipts shall be paid for any concert for which admission is charged.

Mr. Fritschy claims that the ordinance is oppressive and discriminatory and that he was unable to secure attractions when the artists learned that they would be taxed.

The Mardi Gras at Electric Park is in full blast and attracting large crowds nightly.

After revoking a city ordinance forbidding Sunday amusements in order that a Chautauqua course might give an entertainment there on the Sabbath the city fathers of Fayette, Mo., refused the local post of the American Legion to bring a carnival company to the city. The legion wanted to raise money for the purpose of purchasing cemetery lots for dead members of the legion.

Although it had been announced that the Grand would open Aug. 19, the opening was postponed until Sept. 3, when "Twin Beds" will be the attraction. Klaw & Winger are booking.

Joseph B. Gluck, who will manage the Shubert this season, has arrived from New York and taken over the active managerial duties. He announces that the house will open Monday, Sept. 6, Labor Day, with the "Man of the People." Manager Gluck will be assisted in the front of the house by Treasurer William Miller and Assistant Treasurer Lee Weyman.

Grady Smith, a trick rider with the Price Exposition Shows, which exhibited here last week, was badly injured by a crowd of negroes Wednesday evening. He noticed a lot of people grouped around the performers' entrance and started to fight them away. He rode his horse directly toward the crowd, expecting the people to move, but they stood their ground. When close to the negroes he tried to turn suddenly, when his horse slipped and fell. Before he could remount Smith had been badly stabbed and beaten. Eighty-four stitches were taken in the various knife wounds.

For several years Fayette, Mo. has been one of the "bluest" Sunday towns in the State. There was a ban on baseball pictures and any other amusement that might in any way detract from the church, or Sunday school. Recently the City Council even prohibited the playing of automatic pianos in restaurants on Sunday for fear a little jazz would creep in and disturb the union services of the churches, which hold services on the court house lawn. But it is all changed now, and all on account of a Chau-

taqua engagement. Members of the Council and other business men who had guaranteed the Chautauqua, had it all planned to give one of the feature attractions on Sunday night. Monte Crews, manager of the theatre, announced that he would stop the performance. Then it was decided to make the event a free one. Manager Crews, who had been prevented from giving a free performance in his house, protested this move also, and stood pat on the law. The Chautauqua advance agent and the members of the local committee held a hurried consultation, a special meeting of the Council was held, and the objectionable Sunday ordinance was revoked. Manager Crews is "sitting pretty" and the amusement loving element in the little city is rejoicing because the town is wide open again.

Suit for the title to property at 1205-1211 Walnut street, this city has been brought in the Circuit Court by the heirs of William F. Smith, former owner of Fairmont Park, and a well-known amusement manager, who died in May. The property consists of an 89-year lease on the property, which is in the heart of the business district and very valuable. The suit is brought against Josephine Hain-

line, former secretary to Smith. According to the petition filed by the heirs, Mrs. Smith and her children, the defendant, Miss Hainline, has no interest in the property. The petition states that in 1917 Smith transferred the lease to his private secretary, that while on the face it apparently was an absolute transfer, nevertheless there was an agreement made between Smith and Miss Hainline that she was to hold the property lease in trust for the Smith heirs; that she now declares she alone is the owner of the lease, although she has made written acknowledgment she merely was the trustee. Hearing of the case was set for Sept. 4.

NEW ORLEANS.

By O. M. Samuel.

LYRIC.—Clarence Bennett's Colored Carnival.

SPANISH FORT.—Tosco's Orchestra.

STRAND—"Huckleberry Finn."

LIBERTY—"Paris Green."

TRIAXON—"A Dark Lantern."

Pantages will not open Labor Day, as anticipated. Manager Lee-

pold has decided to postpone it for several weeks, owing to several unforeseen contingencies, among which is trouble with the amusement unions.

The Hauber theatre at Pine Bluff, Ark., has been added to the Saenger string.

Edith Callender is to handle the publicity at the Orpheum this season. Her husband is currently acting as press agent of the Palace.

The new Orpheum will hardly be ready for occupancy before Jan. 1.

Archib. Lloyd has resumed the management of the local Friet office.

Howard McCoy became actively

in charge of the Palace Monday, succeeding Ben Piazza, who has succumbed to the direction of the Orpheum. The Orpheum is increasing its admission scale Saturdays and Sundays.

Tom Campbell is expected in New Orleans this week to arrange for the opening of the Tulane. Campbell has been away since May.

Neel Strauss will handle the dramatic work for the "Times-Picayune" this year. The theatrical departments of the "States" and the "Item" will be looked after by Johnny Sullivan and Cal Stith, respectively.

The Lafayette remains dark.

SCENERY FOR SALE

Entire stage equipment of the famous DALY'S THEATRE, including beautiful curtain (30x35), designed by the great Garibaldi. Tormentors and grand drapery and about 60 cartons of miscellaneous scenery. TOM CREAMER, 468 Sixth Ave., New York City. (Change entrance Daly's Theatre.)

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1920-1921

Last Half Aug. 14—Springfield 19th, Decatur, Ill.
Week of Aug. 15—St. Louis, Full Week.
Week of Aug. 16—Chicago and Quincy, Ill.
Week of Sept. 6—Pittsburgh and Buffalo.
Week of Sept. 13—Baltimore and Washington.
Week of Sept. 20—4 cities: Memphis and Norfolk.
Week of Sept. 27—Washington and Green Bay.
Week of Oct. 4—Milwaukee, Full Week.
Week of Oct. 11—North and South.
Week of Oct. 18—Pittsburgh and Terre Haute.
Week of Oct. 25—Reno, Full Week.

Week of Jan. 2—Springfield and Birmingham.
Sunday, Jan. 9—Chicago.
Week of Jan. 16—Juliet and Keosauqua.

Week of Nov. 1—Grand St. Louis, Full Week.
Week of Nov. 8—Empire and Jackson.
Week of Nov. 15—Day 1111 and Niagara.
Week of Nov. 22—Yonk and Lansing.
Week of Nov. 29—Washington and Seattle Creek.
Week of Dec. 6—Baltimore and South Bend.
Sunday, Dec. 13—Gary.
Week of Dec. 20—American and Windsor.
Week of Dec. 27—St. Louis and Alton.
Week of Jan. 3—Columbia and Dubuque.

LARRY COMER—1921

Sunday, Jan. 16—Washington.
Week of Jan. 23—Barnes.

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Direction BILLY JACKSON

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will continue to give the same careful attention to the acts at present represented by him, as he will in the Casey Agency, to all acts that may wish the Casey Agency and the Mack representation.

ALSO OF THE CASEY AGENCY BOOKING STAFF

TIM O'DONNELL

E. K. NADELL

LESTER WALTERS

with no losses in sight. Clarence Bennett was the last manager to try to put the house over, but met with the same fate as his predecessors.

Business at New Orleans theatres is tremendous, with the incoming season looking up prosperously.

The entertainment at the Lyric bears the authentic but euphonious billing of "Kai Thomas and His Chicago Coffee Chicklets." The Lyric plays colored shows exclusively.

Staffs of the local houses will not be altered perceptibly. The Tulane and Crescent are maintaining the same people, with but one theatre, the Orpheum, showing a few new faces in its lineup.

Julian Sawyer and E. V. Richards are scheduled to arrive in New York from Europe early in September.

It is hardly possible the French

WANTED—Male Dancer

With modern classic and acrobatic ability for big time vaudeville act or musical comedy. DANCER, Variety, New York.

opera house will be rebuilt, although an attempt was made looking to securing subscriptions. The public displayed little interest, which probably means that French opera is dead here for all time.

John Gross is returning to New Orleans to again act as superintendent at the Orpheum. Gross was called to San Francisco at the instance of Charles H. Bray, but was not impressed with California.

Eddie Hogan and Jack Delbonnie were taken to St. Paul by Arthur White, now in charge of the Or.

PITTSBURGH.

By Coleman Harrison.

Manager Harry Brown, of the Nixon, returned from Atlantic City the early part of the past week. The theatre's opener will be "The Royal Vagabond," which played here to capacity last season. Lenore Ulric in "The Non-Resistant" next.

The Davis has closed for a week pending renovations. This is the first time this house has shut down in two years.

The Nixon, idle practically all summer, will present a new appearance when it opens Labor Day matinee. The Shubert-Pitt is another that has had a complete renovation.

The Alvin played to capacity Monday, presenting "Tattle Tales." Everything was in favor of heavy receipts, as the Davis is idle this week, and the other legit houses do not open for another week or two. Jimmy Hunsley, whose name is billed in bigger type than the title of the show, takes the honors, closely seconded by Ilse Samuels. "Lancer" next.

Johnny Dundee, pugilist, who appears in "Tattle Tales," came out with a statement in a local paper that he will never fight for Tex Rickard again, as that fight promoter, Dundee alleges, made an inexcusable error in selecting Eddie Fitzsimmons to oppose Benny Leonard for the Madison Square Garden fight, in view of the fact that Dundee recently scored a victory over Fitzsimmons.

"The Little Blue Devil" will open the Pitt Labor Day. As was the case last year when the Shuberts acquired this house, John R. Roy-

nolds will be the manager of this as well as the Alvin, with Louis J. Allemen on active duty at the Pitt.

The West Virginia State Fair will be held at Wheeling for a week, starting Labor Day.

"Polly Town" at the Gaiety this week is drawing capacity crowds. Dunbar's Tennessee Ten, seen earlier at the Davis, is with the Columbia wheel attraction.

Lenita Leopold, an 18-year-old Oakmont girl, is playing the ingenue role with Thornton Hall's stock company in Cleveland. Hall was former leading man of the Davis Stock Company here.

Robert Evans, former manager of the Duquesne, is now manager of the "Flordora" road show. He will later probably be placed in charge of a Shubert house.

PORTLAND, ORE.

By Ralph Elliott Miller.

HEILIG—Dave Williams in "Ole, the Swede."

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NEW YORK

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IT CAN BE DONE

SOME SAY IT CAN'T

DAVE HARRIS

"SYNCOPIATION'S BEST BET"

DID FOLLOW SINGER'S MIDGETS
AT ORPHEUM, SAN FRANCISCO

NEXT-TO-CLOSING, AND WAS A HIT

Direction MAX HAYES

JOHNNY BLACK AND DARDANELLA

Touring the ORPHEUM CIRCUIT

Direction BART McHUGH

JO PAIGE SMITH

Associated: "TATTOO" SMITH
"RUSKIN" STADIGER

LITTLE PALACE THEATRE BUILDING, 1562 BROADWAY

CABLED: "ELBACAST" NEW YORK

NEW YORK CITY, SEPT. 1st, 1920

Mr. Mrs. J. H. Smith

August 31st 1920

Dear Sirs, Although I have been back from my trip to California about six months and have had the pleasure of visiting many old and new friends personally it does not seem to be generally known that I have had a complete recovery from my recent illness. So I take this time to let you know that I am again 100%, in fact, I never felt better in my life's so, let's go.

We are starting a new season. It's going to be a fippin' for us all. You being properly taken care of as far as bookings are concerned. If you are not, then why not? How can you blame but yourself. My office, Maas, ready to handle the largest and smallest jobs in hand. Just bear in mind the small act of today is the headline of the future.

Then as my association, my wife, Betty Smith, who for years was one of "Theater" and "Variety" Critics and Herman Stadiger a well known show business writer and critic.

If your act is not just what it should be, we are fully experienced and competent to advise and help it into shape. It's tough to have an offering that has been good enough to carry you along through time leading up to a Metropolitan showing and then have the report go forth, it's like fixing up.

No claim that it makes no difference whether you are a soloist, dancer, singer, novelty performer, sketch, skit or monologue artist, we can do it right. Constructive criticism and criticism are on top in our office daily and if your act is not there, we have the courage to tell you so. Do you need a new act? Do you need some punch lines or business? Do you want a novel opening or closing? A special thing or your old act? We'll build up in spots? If you do let us show you how quickly we work and with what satisfaction.

My reputation in the handbooks, reached for the past thirty years, speaks for itself. I believe looking only the best for the best in handbooks.

Respectfully Yours,
Joe Paige Smith

PANTAGH—Vaudeville.
HISODROME—Vaudeville.

B. J. Sperry, formerly Portland Pathé manager, will handle pictures hereafter for the United.

The first meeting of the 150 theatre owners in the Oregon, Montana, Idaho and Washington territory will be held this week, with the aim to stabilize the film market by collective buying, making the firm of Jensen & Von Herberg purchasing agent.

By Sept. 15 the local Pathé exchange will move into its new quarters now being constructed on 9th street. The building will have

a 55-foot front.

"A Trip Through One of the World's Greatest Motion Picture Studios" is the imposing title of the two-reel special picture received in Portland. It was made through special arrangement for the "Oregonian," and will be presented at the Columbia theatre during the new program scheduled to start in that house this week. The picture is of Thomas H. Ince's studios.

PROVIDENCE.

By Karl K. Kierk.
This week saw the opening of the 1920-21 legitimate season with few

changes as far as houses and management is concerned in various parts of the State.

SHUBERT MAJESTIC. — "My Lady Friends." Well advertised and exceptional press notices.

E. F. ALBEE. — Albee House, nearing end of season, in "Fog o' My Heart."

EMERY. — Pop vaudeville.

PAYN. — Eva Handy Hall's Juvenile, local feature. Others—professional—are Frank Marston and Jerry Monby. "Harvest Time," Jack and Edwards, Martindell, Alvin and Shaw.

EMPIRE. — "Follies of the Day."

The legitimate season is opening nearly a month earlier than it did

last year and under very different conditions than those which existed in 1919 when the city had, at the beginning of the season, three legitimate houses opening. It had long been believed that the city was not large and "enthusiastic enough" to support three legitimate houses in addition to the big E. F. Albee, two other vaudeville and a score or more of picture houses. Leases of the three legitimate houses, the Opera House, Shubert-Majestic and the Mayflower were willing to try it out. It failed. The Mayflower lasted but a short time, it being said that the new owners did not put the money and time into rebuilding the house that it had been announced could be. The structure was recently sold at

auction. No plans for the Opera House for the present season have been announced as yet as the city has but one legitimate house again.

Paul C. DeWolf was recently re-elected president of the board of managers of The Players, an organization of semi-professional artists here, the largest of its kind in New England.

The Laurier theatre, built at Woonsocket about a year ago and since that time operated by the Social Amusement Co., which owns it, this week passed to the management of Black & Spitz, New England theatrical promoters. It is understood vaudeville will be added. The house has been showing photo-

ARTHUR WEST

"What the Critics Said"

and

LUCILLE HARMON

with FANCHON and MARCO'S

"SATIRES OF 1920"

(Second Season with Fanchon and Marco)

CURRAN THEATRE, SAN FRANCISCO, THIRD WEEK (Aug. 29)

Vaudeville Director, HARRY WEBER

B. F. KEITH'S RIVERSIDE NEXT WEEK, SEPT. 6

HARRY J. CONLEY

With NAOMI RAY

— IN —

"RICE AND OLD SHOES"

By GRACE RYAN

Sole Direction ROSE & CURTIS

plays since the opening.

The picture operators' agreement with the local houses expires Labor Day and conferences relative to a new scale of wages have been going on for some time now. The new scale was recently turned down by the managers who made a counter proposal. The union men, however, called the counter proposal "ridiculous."

The Church house, recently bought by the Emery brothers, is undergoing slight alterations to make it ready by Sept. 12 for a hotel of about 60 rooms. The owners will inaugurate a policy new to

Providence in that it will be run solely for the benefit of theatrical folk.

ROCHESTER.

By L. B. Sheffington.

LYCUM—Neil O'Brien's Minstrels first half, William Lawrence in "The Old Homestead" second half.

TEMPLE—Glaser company in "Fair and Warmer."

GAYNTY—"Peek-a-Boo"

FAMILY—Musical stock

PAYN—The Owl, Lion & Parrot, Cole Trio, Allaire and Sheldon, Charles Rice and company, Cleveland and Fay, with "Milestones" film feature.

RIALTO—Film, "The Revenge of Tarsan."

RIGHTY—"Bada"

VICTORIA—"Miss Hobbs"

Vaudeville will reopen at the Temple Sunday. Vaughan Glaser closing M. stock Saturday.

George Davis, dramatic editor of the "Democrat and Chronicle," has returned from a vacation. He finds that he has to re-educate the press agents, as William P. Costello, who acted in his absence, allowed them to drift into habits George never tolerated. George is strong on qualifications, and even a qualification must be qualified.

The Rochester Exposition and Horse Show will open for the 13th year on Labor Day. The showcases will decorate the midway.

Klaw & Erlanger will open the Corinthian Sept. 13, the announcement being that good shows and a symphony orchestra will be attractions. The Corinthian was formerly the home of Columbia wheel shows, and last season for a spell housed National wheel shows.

The fair season is in full swing in western New York now, and this year shows on the midway are doing bigger business than usual. Owing to the fact that many communities have barred carnivals,

there are a lot of good shows willing to play this territory, and fair secretaries are having little trouble in booking a big midway.

The Majestic opened Monday at Hornell, N. Y. Three hundred more seats have been added a new foyer built and 600 lamp electric sign under way. The house will play vaudeville.

SYRACUSE, N. Y.

By Chester B. Bahn.

EMPIRE—All the week. "Lightnin'." Opened Monday to good business. Excellent company and production.

WITTING—Last half, "The Magic Melody."

B. F. KEITHS—Vaudeville.

RASTABLE (first half)—As gorgeous as a Winter Garden production and with a galaxy of chorus beauties that would even make Flo Ziegfeld himself sit up and take notice.

"Twinkle Toes," the new Jean Hedini musical revue, traveling over the Columbia Circuit for the first time this season made its debut at the Rastable Monday afternoon. From a production and musical standpoint the show is there with bells on. But that's as far as the reviewer can go at the present writing, for the Hedini offering is sadly lacking in comedy material and in originality. Jean, who is in our midst to give the show the once

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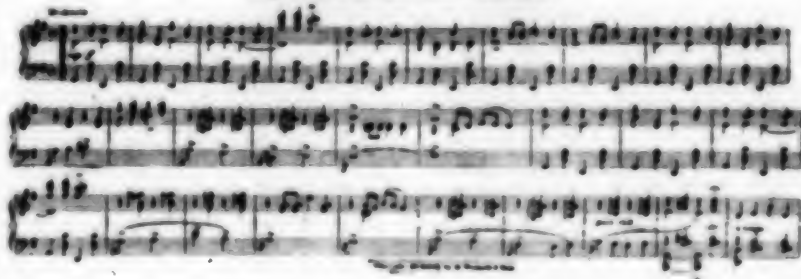
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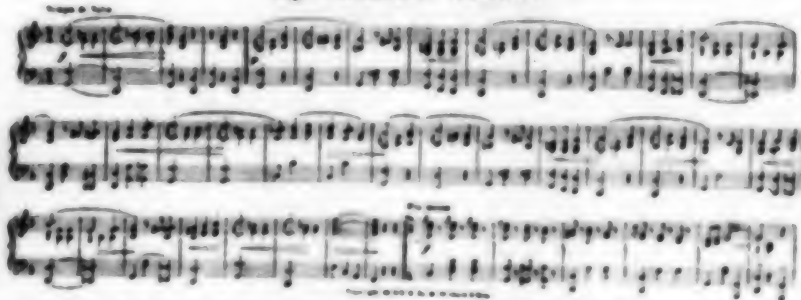
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Arden Brian is the director. This is the only shift in the Hamilton house staff during the new season.

Andrew H. Gottlieb, Jr., son of a pioneer Syracuse landman, and formerly connected with several theatre orchestras here, has organized and is directing a new orchestra at the Crescent theatre.

Franklin H. Chase, dean of Syracuse dramatic critics, dramatic editor of the Syracuse "Journal" and city historian of Syracuse, with Mrs. Chase, will be tendered a dinner by the Journal Company next Wednesday evening. It is in recognition to Mr. Chase's long years of service to the "Journal," and to extend best wishes to the writer and his wife on their trip around the world. Just

MINERS MAKE-UP

Est. Henry C. Miner, Inc.

who will sit in the dramatic editor's chair at the "Journal" during Mr. Chase's absence is uncertain. He expects to be gone a year.

Nelson C. Mirick, who has acted

tion for the four weeks intervening between the Hills Miners, which closed Aug. 14, and State Fair Week, which starts Sept. 12.

The new musical season here will be opened Sunday night, Sept. 19, when John Philip Sousa will bring his band to the Empire.

The Col. Francis Ferari Shows are holding forth in Watertown this week, the empty-empt carnival at-

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traction to play Watertown this season, in spite of the agitation heretofore against such attractions.

The musical comedy season was opened at Elmhurst Friday when the Lyceum there had "The Little Whopper." Minus the New York cast, the production proved just fair.

It's a nice job that Manager Bernard Frank, of the Wisting

BOOK ON DOG DISEASES And How to Feed

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as press representative for the Keith and Empire theatres during the spring and summer seasons, has gone to New York to accept the

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management of the "La La Lucille," soon to hit the road.

William M. Brown, formerly manager of the Crescent theatre here, when it played pop vaudeville, has associated himself with the publicity department of B. F. Keith.

A shift in plans gave the Wisting opera house an attraction for the last half of the week in "The Magic Melody." As originally announced, the Wisting was to have no attrac-

wished on feminine members of "The Magic Melody" company which is at that house this week. All the girls have to do is to pick out the most handsome man in Syracuse for the Chamber of Commerce beauty contest, one of the features of the Chamber's annual outing. And there are over 100

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UNIFORMS

men in the city who won the designation.

Rargent Aboon, in Dinghamton for the opening there of "The Broken Wings," his latest stage venture, announced that he is preparing his opera companies for September and October engage-

WANTED—For high class headline musical act: Men trombone players who can double on string. Women concert players who can double on string. One for concert soloist. One good baritone singer; solo required, who doubles on trombone. To open middle September. Send photos, height, weight, etc. B. MATHEN 1132 Broadway, New York

ments. In the spring, the number of Aboon companies will be increased to from 12 to 15.

Because of constitutional trouble, Neil O'Brien, minstrel king, who appeared here last week at the Empire, will hereafter be a Cuban Canadian, according to those Neil took into his confidence here. Neil

Lettie" will come McIntyre and Heath, "Robin Hood," "The Chin Chow," Royal English Opera Company, formerly known as Galle English Opera Company.

Mary Zucka Frolich, formerly of the Cornish School in Seattle, has opened a school of dancing in this city.

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allowed that he had sold his American home and intended to spend his winters off the road in Cuba and his summers in Canada.

VANCOUVER, B. C.

By H. P. Newberry.

EMPEROR—Empress Players in "The Truth." Fourth season here.

AVENUE—Charlotte Greenwood in "Linger Longer Letty" Sept. 1-2.

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ORPHEUM—Vaudeville.

PANTAUER—Vaudeville.

ROYAL—Film, "The Vengeance of Durand."

COLUMBIA—"An Experimental Marriage."

ALLEN—"Then Art the Man."

REX—"Shed with Fire."

DOMINION—"Rich-a-Rich."

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100 SEVENTH AVE. NEW YORK

GLOBE—Return, "The Yellow Typhoon."

MAPLE LEAF—"The Vengeance of Durand." Also at Royal this week.

COLONIAL—"The Deadlier Sex."

Manager Scott announces several bookings for the new season at the Avenue. Following "Linger Longer Letty" will come McIntyre and Heath, "Robin Hood," "The Chin Chow," Royal English Opera Company, formerly known as Galle English Opera Company.

Mary Zucka Frolich, formerly of the Cornish School in Seattle, has opened a school of dancing in this city.

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Letty" will come McIntyre and Heath, "Robin Hood," "The Chin Chow," Royal English Opera Company, formerly known as Galle English Opera Company.

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JANE PASTES HIM FOR HOSPITAL OUT

falls Self Duchess of Danzig There—Still in Fourth Place.

See Child

You've heard of managere grab-in ball players out of a lot of strange places, but I'll bet you never heard of one grabbin' a ball spieler out of a hospital. Well I done it and I explain as I go along.

You remember me writin' you about a phony dame on the Bloomer girls club painting himself off on my coat hanger as a brand? Well, he gang kidded the minor so much about it that he sneaked down to the railroad station after supper last night and laid for the imitator. The minor dove into this bird and ran into the surprise of his life. This fellow was there with both feet and handed my rough neck the most beautiful pasting you ever hamped.

They battle all over 'he station with the minor qualifying as one of the worlds greatest catchers. Nothing got past him and his pen began to look like a steam roller had used it for a right of way, when he unloosed a dying swing and copped the Dufferite on the chin sending the latter to the hay.

A couple of guys put the latter in a taxi-cab and rushed him to the local hospital where he insisted that his moniker was the Duchess of Danzig. I heard about the rumpus and went around to the minor's hotel to find him propped up in bed and swathed in bandages from his shoulders up. Then I hopped over to the hospital to get first post on the other birds condition. He was just comin' to and wanted to know where the rough person was who had grundy insulted him. I told him and remarked that if he hadn't let his chin wander around and stick out so carelessly that he would have had no K. O. opposite his name in the record books. Well to make a long story short I signed the guy up to play with my club.

Cuthbert wasn't a bit enthused when I told him but I didn't pay much attention putting it down as professional jealousy. I pointed out to him that he could train with this guy and open his beauty parlor whenever he was ready but it didn't cheer him up none. I don't understand it but maybe everything will be all right after he gets used to having another vamp in the league.

We are still in fourth place and gain along pretty good. Cuthbert keeps beating the apple unmercifully and is easily the class of the league. But I'm afraid he's gettin' temperamental. If this new egg bothers him any I will have to tie a can on him for he's to good to lose. I'll keep you posted in my next. Your old pal, Com.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor; and the amount of the judgment:

Kelvin Film Corp.; P. Wooster et al.; \$484.

Carlyle Blackwell; R. A. Chatterton; \$1,359.18.

Perry Bradford; Consolidated Engraving Co.; \$32.78.

ATTACHMENTS.

William Collins; Punch and Judy Theatre Co., Inc.; \$40,000.00.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor; and the amount of the judgment:

Hallmark Pictures Corp. and Frank G. Hall; P. A. Powers; \$3,075.90.

Leater Park; G. James; \$1,008.54.

Satisfied Judgments.

Fox Costume Co., Inc.; Variety, Inc.; \$64.90; Oct. 28 1917.

Bankruptcy Petitions.

Anderson T. Ford, broker, of 25 Broad street. (Mr. Ford last year backed "The Better 'Ole" and other productions.)

Saturday night at the Iris, Hollywood Mrs. Nazimova gave a splendid beauty pre-view of her latest and as she says her best picture, "Moloch". This beauty was for the widow of the late John Gaudin, whose death occurred recently. Gaudin was Mrs. Nazimova's favorite cinema man, and left a wife and two children.

According to Jesse L. Lasky (who will be about 15 days on his way to the Panama Picture Land) expects to make a movie.



Pauline Seaton
Si Perkins
Kid

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Now Touring Vaudeville
Direction MAX HAYES

HARRY J. CONLEY

with NAOMI RAY
in "RICE AND OLD SHOES"
By GRACE RYAN
Direction ROSE & CURTIS

DOLLIE BASE THORNTON SISTERS

KITHIN, PHILADELPHIA, SEPTEMBER 2
MARTLAND, BALTIMORE, SEPTEMBER 12.

Direction HUGHES & MANWARING

LEONARD and HALEY

IN
"THE WRONG HAT"
An act that attracts—Always busy.
Direction EAGLE & GOLDSMITH

COAST FILM NEWS.

Of the last four weeks life at the Orpheum there have been at least two acts on every bill who have announced that they have signed to go into pictures or are going in the time.

On his lay-over here in Hollywood after closing at the Orpheum theatre (Hutchell) Brown engaged a suite at the Continental Hotel of his last week to arrange for the rehearsing and the new costuming of his act. The day before he left for Salt Lake to resume his bookings a number of his friends called at the hotel and a friendly game of cards was played, in which later money appeared on the table. Some wise chap tipped off the police and the room was raided. Hutchell was taken along, although innocent of gambling. At the station house all were released after some explaining, and Brown just made his train.

The big laugh in Hollywood this week is that the owner of the Hollywood Kiding Academy was told to see the Metro people in regard to the engaging of four horses for "The Poor Horsemen of the Apocalypse." He called and was told to send the party that recommended him.

"Movie parties" are getting to be the latest thing in Hollywood society. Recently William Taylor, a flaxen director, secured a real millionaire's home for some night scenes. Arriving there he found the place, to his surprise, completely lighted up, with gaily dressed people everywhere. "What's the party for?" asked Mr. Taylor. "For you," said the millionaire. "My guests are anxious to see you work. You don't mind?" "I should say not," rejoined Taylor. "How many will work in the scenes?" And in five minutes he had the whole gay crowd at work.

Maybelle Adams, known as "the Gypsy Violinist," is now residing in Hollywood and has changed her name to Mrs. George Edwin Joseph, who is a prominent attorney for the film folk.

George Heban has finished cutting his latest picture, "One Man in a Million," and Bud Lester will arrange for the distributing plans on his next trip to New York.

Maurice Tourneur, in making "The Last of the Mohicans" is using a number of stalwart "redskins." The other night, while on location, he asked his assistant to call the bravo and this is what he megaphoned: "Murphy, Duggan, Dunlin, O'Brien, O'Shannon and Duggan."

Alleging that by virtue of the carelessness of an "inexperienced and inefficient" notaryman Adelaide K. Elliott, a film actress, is seeking damages on account of a certain incident of a street car of the Los Angeles Railway Company for \$25,000. The suit was filed in the Superior Court on Aug. 26. Plaintiff alleges that the street car which crashed over the automobile in which she was riding was traveling at an excessive rate of 20 miles an hour. Because of the accident she was hospitalized for 18 months, and that she will be unable to collect her salary, which is \$100 a week.

KYRA

"Passing Show 1917"

Lawton

"The Man From Juggleson"
Gallop over the Orpheum Circuit
Direction, AARON KESLER

RAWSON and CLARE



THEIR DOG "OSWALD"

ROXY LA ROCCA

WIZARD OF THE HARP

EDDIE McCARTHY

LILLIAN
STERNARD
In "TWO BEDS"
Direction FRANK EVANS

THE FAYNES

Direction, Hughes & Manwaring

toned for the expectant climax, for the interest is over on the archedon. The "break" has not yet arrived, and, as matters develop, never will. The cast is the usual high-grade aggregation Tourneur assembled in all his pictures and handled their parts masterfully. This goes double for the character personation of Huddleston, indeed a sterling conception and realistic to a degree. Harry Northrup did the "heavy" role in a fashion that, despite the mixed elements ascribed to the character of this adventurer which might tend to a tawdry, namby-pamby delineation in the hands of an inferior artist or director, proved realistically repulsive and admiration-compelling at one and the same time. A "villain" as far as his part in the play is concerned, the author (or was it the director?) allowed a modicum of sympathetic feeling to creep in through the medium of an undoubted courageous soul. The bit where Northrup seeks to discover whether the Latin seeks the lives of the entire party or Huddleston alone by posing before the window with the candelabra focused on his physiognomy, is indeed a thriller.

Janice Wilson in the leading feminine role had little to do and little chance for particular distinction. Jack Gilbert did his male lead capably, with Wesley Harry, that freckled youngster, as his side partner in the funny work. Gilbert, in collaboration with Jules Furthman, also adapted the yarn for the screen.

Affred Ortelie's photography was sufficient for the purpose with many a pretty outdoor shot to his credit. In summary one wonders whether building up that flash might not have proved a more satisfying product.

LITTLE WANDERER.

This Fox production, starring Shirley Mason, is a curious conglomeration of ancient plot material bolstered in spots with realistic humor that gets it over in fair shape with the assistance of an undoubted convincing cast.

It's "little orphan Annie" coming into her own right in later years, in a 1920 form. The little wanderer, break-riding and hobnobbing about the country in male attire, meets up with an escaped convict, who later proves to be her father, unjustly railroaded to the penitentiary on a trumped-up charge for 15 years. The heroine, still in her boy's attire is mixed up in a gang trap and seeks refuge in the first house and apartment she stumbles into. It is that of her own (Ray McKinnon) who is living down there to get her first information on an article for his father's newspaper "The Express". The vindictive policy of the city against crime has raised the price of the young man, who argues that even half a dozen, say criminal, would go straight. The owner of "The Express" proves to be the former inmate's somewhat of the heroine's father, and it was he who

CAPITOL "MILESTONES"

MARK STRAND

"A National Institution"
SWAY OF THE ST. Boulevard, Joseph Packer
PRESENTING SUNDAY
NORMA TALMADGE
in "THE BRANDED WOMAN"
A Film National Association
COMEDY—REVIEW—NEWS—GENERO
STRAND ORCHESTRA

Cohan & Harris Thos. 422, N. W. 5 70
Mata Wed. & Sat.

HONEY GIRL

The Musical Comedy Sublime
JOHN GOLDEN Presents

FRANK BAUM in LIGHTNIN'

GAIETY Theatre, 44 St. N. W. 5 10
Mata Wed. & Sat.

Knickerbocker Theatre, 44 St. N. W. 5 10
Mata Wed. & Sat.

ORIGINATING SUNDAY
"The Sweetheart Shop"
A Gaiety Musical Comedy.

HUDSON Theatre, 44 St. N. W. 5 10
Mata Wed. & Sat.

A. H. WOODS Presents
TAYLOR HOLMES in
"CROOKED GAMBLERS"

REPUBLIC Theatre, 44 St. N. W. 5 10
Mata Wed. & Sat.

"The Lady of the Lamp"
As Staged Play by Carl Carroll.
WITH
—GEORGE SAUL—ORIGINATOR NEWBOLD—
and a distinguished Company

ELTINGE Theatre, 44 St. N. W. 5 10
Mata Wed. & Sat.

"LADIES NIGHT"
A New Fiasco in Three Acts, With
J. GUNBERGER CHARLES RUGGLES
ALLYS KING EVELYN COUNSELL

GOOD TIMES Theatre, 44 St. N. W. 5 10
Mata Wed. & Sat.

SEATS SELLING EIGHT WEEKS IN ADVANCE

BOOTH Theatre, 44 St. N. W. 5 10
Mata Wed. & Sat.

A. H. WOODS Presents
HAPPY-GO-LUCKY
By IAN RAY

was responsible for the unjust imprisonment of Joe Carson (Curt Van Acker). The latter, on his freedom, begins a campaign of revenge, but alters his plans when Burton, the newspaper owner (Edwin Booth Tilden), offers to make amends.

Denison Cliff directed and did much to improve Howard M. Mitchell's otherwise trite and colorless scenario. The star is a charming little lady, who somehow or other does better work in the boy part than in her usual feminine attire. If memory serves right, it was Miss Mason who scored so well as the boy hero in Maurice Tourneur's version of "Treasure Island," and it would not be a bad idea to write scenarios around her male impersonation proclivities, or at least those that give her ample footage in such role. The balance of the cast is very capable and do much to make this production an agreeable program feature.

John Pellock, who in official life is head of the Orpheum's press bureau and in private life is mayor of Los Angeles, had a rough week-end in the latter line. A week-end that seemed his roller and roller coaster ride of perfectly good looking "chickadees." Pellock, too, seems about being the figure that the "chickadees" of the Orpheum are looking for.

Clarence Lydon, in "Lightning," with "Moloch" in "Moloch" is required to "mug" with his mother, who is Velp. H. at "Moloch."

STRAND.

This week's Strand offering closely approaches an ideal bill, with good comedy balance and enjoyable musical program. The music features are merged into the film feature by way of one of the best presentation devices Broadway filmdom has seen in many a day. The novelty is in connection with Arthur S. Kane's production of "Forty-five Minutes From Broadway," with Charles Ray.

The stage is made to represent a railroad station by means of one of those Strand drops that always seem to have depth and perspective. A male quartet is heard singing "Good-bye, Mary," before the curtain is drawn. As the scene is disclosed a girl appears on one side and the song from the Cuban play is done with appropriate business, the girl joining in the choruses in a sweet soprano.

A dark change shows a tricky bit of staging. The girl is seen seated on the observation platform of a train which appears to draw rapidly away from the audience as the girl sings the refrain. The illusion of a moving train is achieved by throwing on the screen all around the music observation platform a motion picture, probably taken with a camera fixed to the point of a moving locomotive. The effect is startlingly real.

This animated tableau is followed immediately by the feature, which is a thoroughly entertaining item for any program.

The Chester-Dating scene had a comic touch, together with splendid animal studies and fine camera shots at sunsets and forest snapshots. The comedy comes from the joshing titles descriptive of the nature studies, grouped under the name, "The Tamer the Wilder."

A rough and tumble chase comedy with pet animal and acrobatic policemen and Alice Howell was called "Good Night Nurse." It gave the program the rough stuff for laughs and rounded out the show. The topical was interesting, with views of the Olympic games at Antwerp, shots in Warsaw and other events of current news. Katherine Hwang, violinist, played two popular numbers in the best possible style. A medley arrangement of popular Cuban song numbers worked appropriately into the proceedings by way of overture.

CAPITOL.

A program utterly lacking in snap and pep, extremely draggy and living, is offered for the current week at the Capitol. Despite this, however, the Sunday afternoon business was appreciably better this week than it was the week previous. There was a ten-unit program laid out, but this was cut to nine by the elimination of one of the vocal selections.

The film division of the bill contained "It's a Great Life" as the feature. It is a Goldwyn production of a Mary Roberts Rinehart story; the Capitol News, a cartoon comedy by Hy Mayer and a scenic.

The overture consisted of the selection from "Mignon," a rather pretty ballet offering of the Hungarian Dance No. 4 by Brahms; "Moon of My Delight," sung by Sudworth Fraser in a pretty set, and the selection from "The Merry Widow" formed the musical program.

BROADWAY.

Unlike the other B. S. Moon houses which have closed for this week preparatory to reopening Labor Day with the new Keith vaudeville policy, this auditorium is remaining open, showing an apparently hastily contrived program of pictures, to which little or no care has been given in the matter of presentation or preparation. In fact, that's all there is—just pictures without the usual animal or two or "girl act" this house always boasted.

A Babe Ruth reel, "Action on the Diamond," is being advertised, and evidently it is a draw, but although the house staff avers it was exhibited the first performance Monday, it was not presented the second or so-called "do-luxe" show.

A Hall Room Boys comedy, "Wild, Wild Women," the usual news digest, a Ford educational and the Dustin Farnum feature, "Big Happiness" (reviewed elsewhere) comprised the picture program. The Ford reel was substituted for the programmed Babe Ruth film.

The program advertised the opening (Sept. 6) six-act vaudeville bill to be The Pickfords, Bert Gordon and Gene Ford, Irving and Jack Kaufman, Jimmy Lucas, Cartmell and Harris and Ford Sisters, in addition to a feature film.

RIVOLI.

The showing of "Lady Rose's Daughter" at the Rivoli this week was seriously marred by cutting the inserts too short. It was impossible to get their meaning, and it seems incredible that they could have left the usually careful Paramount laboratory in this condition. The overture was the always popular "Tales of Hoffman." The pictorial followed, "In a Watteau

Frame," a tableau arranged by Paul Oswald, was danced by him and Vera Myers, while Charlotte Bergh sang. The effect was charming.

Willy Stahl played to great applause two solos on his violin after the feature and a Christie comedy succeeded.

THE TRUTH.

Jack Warner.....Madge Kennedy
Tom Warner.....Tom Carigan
Joe London.....Nobbs Green
Fred Linden.....Kenneth Hill
Richard.....Frank Boone
Mrs. Genevieve Crumphy.....Edna Furey
Jenna.....Helen Kane

The eminent Clyde Fitch's "The Truth," as with all his other plays, sparkled with verbal wit in the stage version, although the situations were no mean factor in earning the laurels justly accorded the late dramatist.

It is evident there is something lacking in this screen version as translated into the flicker form minus the beauty of the Clyde Fitchian lines. But despite this,

Lawrence C. Windom has produced a likely film for Goldwyn, in which the round-eyed, apparently unsophisticated Madge Kennedy assumes a stellar role admirably suited to her abilities.

As the relator of a series of "white lies," entirely harmless in their ultimate purpose, but decidedly suspicious in their import as unlooked for matters develop later, she becomes involved in an intricate mesh which almost proves the undoing of her domestic happiness. In an endeavor to reunite the estranged Lindons, Fred Linden, more or less of a boaster, misconstrues her altruism as an attempted flirtation and begins to force his attentions on her. Eventually five Linden brings suit for divorce, naming our Annals-sque heroine co-respondent. Her husband, Tom, too becomes suspicious, but it ends happily with her resolve never to lie again.

Zelda Sears makes her screen debut, and creditably here in her original role of Mrs. Crumphy, the vulgar boardinghouse keeper, who

has taken a shine to the heroine's degenerate father, who is forever making "touches" on the Warders to satisfy old gambling debts and the like. Frank Boone as Roland, the scapegrace parent, did a sterling piece of work. The star, naturally, accounted for herself handsily, with the remainder of the support worthy.

IN FOLLY'S TRAIL.

Carmel Myers is back in filmdom after an extended absence in musical comedy. In this, a Universal production, she assumes the part of Lita O'Farrell, a showgirl, who is financially embarrassed with Max Goldberg (George H. Williams), defined as "a prince of hosts," but too antiquated to make an ideal mate. However, Lita argues that his financial batting average more than even matters as far as the romance end is concerned. Fate and a fancy misquadrade ball dictate otherwise with the entry of our hero-artist Charles Howard (Thomas Holding), who has been invited

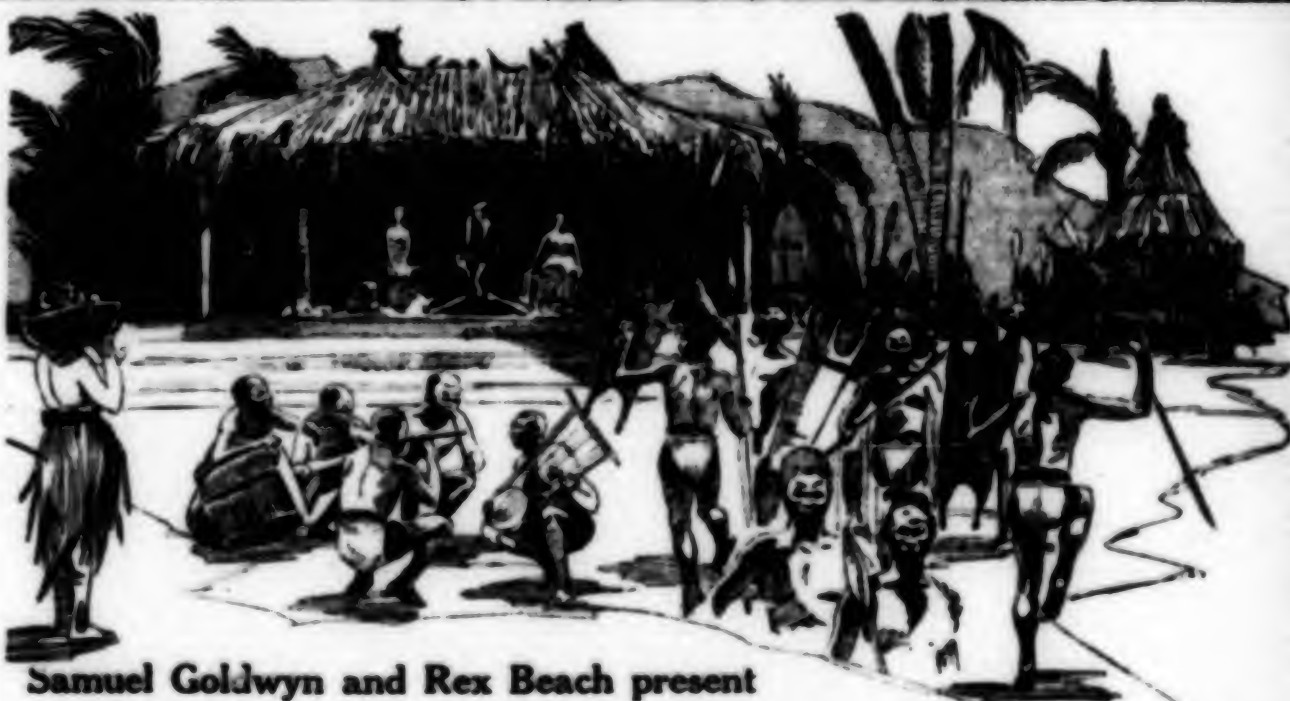
over by Bonnie Davis (Arthur Clayton) with the plea that the artist's work lacks the "divine spark" due to absence of worldly wisdom. The artist's search for "life" wins him Miss O'Farrell.

The picture represents some little financial outlay, with the meagre ball scene played up for all it was worth, and not fruitlessly, for it was a colorful affair as unfolded under the direction of Rollin Sturges, who distinguished himself in a number of ways in the course of the production. Katherine L. Robins supplied the story with the continuity by Doris Hoeder.

An acceptable program feature.

PHILIP COHEN

announces the removal of his law office to
812 to 814 Madison Theatre Building,
7th and 8th Streets,
LOS ANGELES, CALIF.



Samuel Goldwyn and Rex Beach present

"IT'S A GREAT LIFE"

Adapted from the famous story 'EMPIRE BUILDER'S'
MARY ROBERTS RINEHART

Directed by
E. Mason Hopper

CANNIBALS!

Little do the man-eating tribesmen of the far-off South Seas realize that their fate is being decided at the conference of their future King and his cherubic Queen!

A screamingly funny picture of boy life by Mary Roberts Rinehart. It's going to make your patrons feel young again.

NOW AT THE
CAPITOL THEATRE



Edward	Colleen Landa
John Randolph	Emily Malone
Julie Graham	Chara Horton
Wop	Howard Halston
Professor Mayoy	Chris Halston
Professor Randat	Tom Ferras
ing Graham	Ralph Dumbson
.....	K J Mori
.....	John Lyne

With the exception of a few adults, the entire cast of principals were in their teens, as the scene of action is laid entirely in a boy's boarding school. The school scenes are well done, and the dining hall bits are particularly good. It is a fair entertainment, but those titles should be changed. *Fred.*

Mary Jane Jenkins	Dorothy Devere
Flora Mae Dean	Harold Howell
Mrs. David Deab	Eugene Brown
Mrs. Percy	Mat Foster
Tom Bennett	Donald McDonald
Kid Burns	Charles Ray
Harold Cronin	Harry Myers
Andy Gray	William Courtwright

James Hunt)	Dustin Farnum
John Hunt)	
June Hunt)	Kathryn Adams
Robert de Brouwer)	Fred McIntosh
Wm. de Brouwer)	Violet Graham
Alvin Crayshaw)	Joseph J. Keeling
William Crayshaw)	William H. Brown
Caroline Crayshaw)	Aggie Warren

Julie La Brie.....	Blaise Ferguson
Captain Warworth.....	David Powell
Lord Delaford.....	Holmes R. Herbert
Lady Henry.....	Ida Waterman

Ida Waterman as Lady Henry

Russ Boney.....	Glenn Brockwell
Arnold Moore.....	William Pratt
Jack Wilson.....	Herbert Price
Walter Cole.....	Gerardo Graham
Tom Boney.....	Edward Felt
Bill Carson.....	Marion Brock

This is a William Fox picture, authored by Barbara Le Marr Donley, scenario by Paul Scofield and directed by Ed. J. Le Saint, starring Gladys Brockwell. It is the usual hackad story written around nuggets, a virtuous heroine who is forced into a dance hall through circumstances, a bad man who tries to suggest his way into the heroine's affections, and the hero, a French Canadian, who cops her out without half trying, etc. There is a Canadian mounted policeman, who thinks the heroine murdered her husband; a dog, which kills the bad man near the finish, and plenty of gun play. The dog referred to is a mild-mannered Airedale, and the death struggle where he finishes the villain degenerated into comedy. The cast are capable and do all they are asked to with the story. The picture will entertain the mildly critical and Miss Brockwell deserves credit for her efforts to make this maudlin super-dramatic role a sympathetic one. When a director is handed about \$10 worth of story to make a picture with, no one can blame him if he fails to make it stand up.

Con.

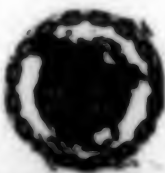
THE RENDEZVOUS OF THEATRICALS BROD



HOLLYWOOD, LOS ANGELES, CALIFORNIA

That's the reason—

There'll be a Franchise everywhere



Paramount-Arbuckle Comedies

"BABE" RUTH SECURES TEMPORARY INJUNCTION

Brings \$1,000,000 Action
Against Keith and Others.

"Babe" Ruth's request for a continuance of the temporary injunction granted by Supreme Court Justice McCook Monday, through which the R. F. Keith New Theatres Co., B. S. Moss Theatrical Enterprises, C. B. C. Sales Co., Jack Cohn and the F. F. Proctor Theatrical Enterprises were temporarily enjoined from distributing or showing films of Ruth, was still before Supreme Court Justice Guy on Wednesday. A decision is expected shortly.

The temporary restraining injunction granted Ruth by Justice McCook was modified by Justice Guy on Tuesday to the extent that the Keith houses were permitted to show the Educational Film Co.'s "Babe" Ruth picture until a final decision was rendered.

The Keith houses, following the modification of the temporary injunction, removed all billings of the Ruth pictures from outside their theatres.

Ruth, through his attorney, ex-Judge Jeremiah Mahoney, contended that his rights would be infringed under the Civil Rights law if pictures of him from which he received no compensation were shown in theatres.

Edward K. McCall, Keith attorney, in answer to Ruth's contention, contended that Ruth was a public character like President Wilson and pictures showing him in action were just as much a matter of news as those depicting any other notable personage.

Jack Cohn has a picture called "Over the Fence," which, like the Educational Film's picture, is understood to be placed together from news shots.

Ruth, who is suing the defendants named for \$1,000,000, is bringing the suits. It is understood, because he is under contract to appear in a feature for the Kessel & Bauman interests, and for which the home run champ is receiving a sum approximating \$100,000.

The natural presumption is that the Kessel & Bauman interests are backing Ruth in his injunction and damage suits.

The Kessel & Bauman picture will be ready about the end of September.

Houses at 51st Street.

A 5,000-seat picture house is to be erected at 51st street and Eighth avenue by the same people controlling the Arena, at 42d street and Eighth avenue.

NEWS OF THE FILM WORLD.

P. A. Powers recovered judgment for \$107,590 last week against the Hallmark Pictures Corporation and Frank G. Hall in his Supreme Court action on a \$2,000 promissory note executed May 6, 1928, and maturing June 25. The note was originally made out by the corporation in favor of Hall, who is now assigned to it to the plaintiff. An involuntary petition in bankruptcy has been filed against the Hallmark since the beginning of this action.

Carver De Haven is in town supervising the disposition of his "Twin Beds" production for release through First National. A mid-night exhibition of the film was held at the Plaza Tuesday evening before the First National staff.

Excellent press work is being done from Paris for the Talmadge sisters — Norma and Constance. Cables from there in the World say they are being acclaimed as the best dressed women in the French capital.

Cecil B. De Mille is at work on "Forbidden Fruit," his next all-star special production written by Jennie Macpherson, Agnes Ayres, Forrest Stanley, Theodore Roberts and Theodore Kosloff are in the cast.

Mary Hastings Bradley's "The Fortieth Door" has been acquired by Pathé for production as a 15-episode serial under the direction of Charles Hutchison.

Goldwyn sends out word that the demand for actors in California exceeds the supply. It is qualified by an "if" — they must be good.

Bobo Daniels' second Reelart production will be a pictureization of the Edison-Woodhouse musical comedy, "Oh Lady, Lady."

J. Rorie Hawley has affiliated himself with the Fox directorial forces.

SCHENECTADY BOOKING SAID TO BE BY MILES

Van Curler Opening Labor Day
Playing Vaudeville.

Schenectady, N. Y., Sept. 1.

A somewhat odd angle seems to be intertwined in the reported booking by the Charles H. Miles office in New York with vaudeville for the Van Curler here opening Labor Day. D. J. Dundy has the house. When Dundy, who came here from Hingham, N. Y., some months ago, announced he had secured the Van Curler, the name of Pantages was mentioned as the circuit from which the vaudeville would be procured. This remained unmentioned until last week, when in an announcement on behalf of Pantages it was said that circuit had nothing to do with the booking.

Later, with the report confirmed the Van Curler would play vaudeville, it became rumored the Miles office in New York is to furnish the booking.

The Miles and Pantages booking office in New York are the same, presided over by Walter F. Keefe. Proctors in Schenectady is playing Keith vaudeville.

FOX'S "POORHOUSE" PICTURE

William Fox is making ready to release his screen version of Will Carleton's poem "Over the Hill to the Poorhouse." The scenario was written by Paul Skane and was directed by Harry Millarde.

"From Now On," written by Frank L. Packard, starring George Walsh, is to be released by the Fox organization the end of September.

BESSIE LOVE'S NEXT.

Andrew J. Callaghan, president of Callaghan Productions, Inc., left New York on a hurried trip to California, accompanied by Arthur Berthelet, whom he has engaged to direct Bessie Love.

Miss Love's next production will be "Penny of Tophill Trail" from the novel by Helio K. Meniates.

WEADOCK'S BACKING.

Louis Weadock has sold "Money Can't Buy It," his latest scenario, to a new company about to incorporate and known to be heavily backed. He will write exclusively for them. More recently he has been with Douglas Fairbanks and before that was a New York magazine writer.

ROCHESTER'S PICTURE PAGE.

Rochester, N. Y., Sept. 1. The Times-Union recently has begun the publishing of a page devoted to picture news and views, being the only daily paper in the city to do so. For years the Pictureplay News, a weekly, has had an exclusive field.

"HEADIN' HOME" SOLD

The Babe Ruth picture, "Headin' Home," is being sold on territorial rights. The New York and Northern New Jersey territory has been disposed of to R. Y. M. Films, Inc. I. R. Connor is the purchaser for the State of Missouri.

TWO ACTORS KILLED

Lester Torrey and John Menzies, both of New York, who were working in a picture at Fort Lee, were killed Aug. 25 at Weehawken, N. J. in an automobile smash-up on the Boulevard as they were returning from location work.

Griffin With Special Picture

Frank C. Griffin, former production manager for Mervyn Bennett, has been engaged in a similar capacity by the Special Pictures Corp. of Hollywood.

Two directors, Harry Edwards and Reggie Morris, will work with Griffin at the Halshoff studio on the coast.

Rialto, Newark, Opening.

Newark, N. J., Sept. 1. The Rialto, new, is slated for opening Saturday night. Max Spiegel is president. William F. Rafferty, secretary and treasurer. Mr. Rafferty is reported to be a Syracuse (N. Y.) capitalist.

Edwina Barry has arrived in town from her world tour and is looking for a home to entertain. Miss Barry now sports a car with a chauffeur and "everything." She says that she is through with show business.

WHILE NEW YORK SLEEPS

"OUT OF THE NIGHT" — The Wife..... Ruth Taylor
The Husband..... William Lorde
A Tragedy of Victor Hugo..... George Stone
A Burglar..... Harry Sothern
"THE GAY WHITE WAY" — The Yamp..... Ruth Taylor
The Man..... Marc MacDonnell
The Friend of Victor Hugo..... Harry Sothern
A Tragedy of Victor Hugo..... George Stone
The Paralytic..... Marc MacDonnell
His Son..... Harry Sothern
The Girl..... Ruth Taylor
The Gangster..... Earl Metcalf

William Fox has this special production at the Lyric. It is a frank melodrama running an hour and a half and picturing in the lurid manner of the thriller of a generation ago the underworld life of the metropolis.

There are three separate stories. "Out of the Night," "The Gay White Way" and "A Tragedy of the East Side." The first is cheap, the second has a capital surprise denouement and the last is a really great bit of screen dramatic writing and playing. The same three players appear in all the dramas, but the characters are different and the effect is the same as an evening entertainment made up of three plays.

Only the last named play calls for extended comment. "A Tragedy of the East Side" has smashing drama which might have been written by Victor Hugo in his grimmest moment. The whole tragedy takes place in a squalid waterfront hotel in New York before the old paralytic, dumb and unable to move hand or foot, but with his sight and hearing keen. He watches, powerless, while the son whom he worships, courts and marries a wayward girl of the slums. He sees a thing once himself into the place a fugitive from the police. The girl hides the thief in the attic and the father is forced to watch, during the son's absence, the growing love between the girl and the brute who comes nearer to being her ideal mate than the frail, gentle son.

Here is the situation. The old man can warn his son of what is taking place only by the movement of his eyes and his expression of hate, fear, and pleading. The son climbs to the attic to investigate the old man's mute directions, surprises the unfaithful wife and her brute lover. There is a fight and the son is driven to the living room, there to be slain by the first in the terror of his calling the police. The wife and her paramour slip the body into the river through a trap door and continue to live together in the old man's sight. The wife's body is found and the police come to make inquiry.

A second time the heartbroken father struggles to make known the situation, impelled by a passion of vengeance. These scenes have a wealth of thrilling suspense as the detective tries to gather the import of the strange behavior of the paralytic and bit by bit the old man makes his meaning plain.

A revolver fight between police and desperado and the shooting of both the prototype of Bill Hikes and the girl give the film a swift finish in action, but the real drama and the real thrill come with the struggle of the old man to avenge his son.

For after all even screen drama does not necessarily involve rough and tumble any more than stage drama necessarily requires noise. There was more tension in the situation of an absolutely motionless old man fighting to express himself by his eyes than in the roughest stage fight that ever was put on. Marc MacDonnell as the paralytic achieves one of the strongest characterizations the screen has seen in a long time. The other players completed an adequate cast.

In one point the producer is at fault. The naked realism of showing the murdered body float away into the river was an unnecessary detail of shuddering horror. There was plenty of thrill and grim wickedness without this shocking disclosure of sickening realism. It was just a case of overdoing.

Charles J. Brabin and Thomas F. Fallon wrote the story. The former staged the picture. The crucial incidents are a collection of old-time ballads such as "The Sidewalks of New York," "The Power," and the like, carefully arranged for the big orchestra Fox has put into the Lyric.

HELD IN TRUST.

This Metro "classic" six-act subject has first rate dramatic values, a good climax and a fair amount of neatly devised comedy incidents. It has the very common flaw of surplus footage in its early chapters, but this defect is readily forgotten at the end thanks to the fast action which fills the last reel.

The story is the work of George Kibbe Turner, one the popular contributors to the fiction periodicals, so much by Sarah V. Mason, while the direction is credited to John R. Ince. May Allison is the star.

The plot is built along the familiar Underella theme, a subject that is probably as old as the domestic triangle, but in like measure always new when it is told in a convincing way.

The story deals with the adventures of a shop girl, substituted for an heiress, whose husband plots

INSIDE STUFF ON PICTURES

The temporary clerk of the King Vidor studio in Hollywood and the subsequent trip of Charles Vidor to New York for the purpose of raising money to continue with the King Vidor First National production has disclosed an interesting side-light about that producer's contract. First National agreed to advance Vidor \$50,000 for his first picture, \$50,000 for his second, and on each following picture a decrease of \$15,000 on the advance money, the advance being on the basis of the usual 60-40 split. In this way it was figured that upon the completion of the second production, his returns from the bookings on the first picture would amount to \$15,000 or over, thus providing him with \$50,000 working capital for each production. The first Vidor First National feature was "The Family Honor," produced at a cost of \$50,000. It did not come up to expectation and was shelved for the time being. Therefore, to keep himself supplied with working capital, Vidor cut down his production expense and made "The Jack-Knife Man" for approximately \$30,000. This went over with a bang; but Vidor had overlooked a clause in his contract whereby First National could cut the size of his advance if he cut the production cost of any his pictures. With the expected returns from "The Family Honor" failing to materialize, the producer was forced to close his studio until the returns from "The Jack-Knife Man" had amounted to enough, in addition to his decreased advance, to continue production. Therefore, the reason for the hurried trip of Charles Vidor to New York to get additional capital from outside sources, King Vidor realizes that First National gave him an equitable contract and he will continue to produce for them. The cause of the whole affair was simply the failure of the first and most expensive King Vidor production to make money and the overwhelming success of his second and much less expensive feature, "The Jack-Knife Man." This is itself proof of the fact that it is better to produce a cheap picture of merit than a mediocre story glossed over by extravagant cost.

A friend of Ben Schulberg's just returned from Europe, who hadn't heard of his suit against Hiram Abrams, asked him the other day how "Hiram" was. Ben replied, "I don't know how my partner is."

upon her death to continue possession of her wealth, which property should go to another heir. The translation of the humble working girl to surroundings of great magnificence furnishes the several passages of neat comedy, such as when she makes the price of her masquerade a Russian sabbie clock and the companionship of her mongrel pup.

This pun, by the way, plays an important part in the action instead of just being pitched into the scenes as to the habit of many producers because "the fans like animal shots."

The shop girl in the course of time comes in contact with the rightful heir and exposure of the scheming husband and his co-plotters, the uncle who holds the millions in trust, appears imminent. The schemers propose to await the arrival of the real heir in the masquerader's apartment and there tell him, putting the crime upon the girl herself.

But the uncle fears to trust the husband, who is to commit the murder, and spies upon him from behind a curtain. The husband arrives on his murderous mission, and by a drunken whim delays to make violent love to the counterfeit wife. He sees the curtain move and then, as he supposes, at his rival for the fortune. Instead of which his partner in crime falls forward at his feet. The arrival at this juncture of the hero creates the situation for a first rate screen rough and tumble fight.

The suspense is splendidly sustained when the action at length works itself up to full speed and the picture leaves a good impression.

MOON MADNESS.

Valerie..... Ruth Taylor
Lore..... Ruth Taylor
Adam..... Sam de Grasse
Laurie..... Sam de Grasse
John..... Sam de Grasse
Robbie..... Sam de Grasse
Hazel..... Sam de Grasse
The Girl..... Ruth Taylor
The Chief..... Ruth Taylor
Arab Chief..... Ruth Taylor

There is no room anywhere for stories of this kind. "Moon Madness" has nothing to recommend it as a story. It is simply one of those stupid attempts to pandor to morbid sex ideas, which, thanks be, are fast growing out of fashion.

Haworth made the picture for Robertson-Cole release. J. Grubb Alexander wrote it and Colin Campbell directed.

The plot deals with the adventures in philandering of a French woman brought up in a tribe of Arabs, to which she wandered when her mother was killed on the eve of her elopement with her lover. The tribal chiefs seek her in marriage, but she declines her honorable proposals to marry on an intrigue with a French artist. In pursuit of this amour she goes to Paris after the artist, accepts money from him to finance a very orgy of vamping under a bargain to become the artist's mistress if the vamping campaign brings her nothing better. Following out this sweet plan of campaign she falls all over another artist, and when he makes the perfectly logical proposal under the circumstances she "flames with the fury of outraged womanhood" or words to that absurd effect.

But this virgin has a high sense of obligation. She must keep her unweary bargain with the first artist. Intent on this she goes to his house, but repulses his kisses for the 150 feet of rough and tumble struggle necessary for the dramatic arrival of her father. The artist lover thereupon is dispatched as a theatrical head to hand fight between father and artist forms the

climax. Father drowns the wretch in his own water fountain.

But that isn't all. To preserve the canons of the screen art, which insist upon being an art by itself, the girl must be made happy. The titles indicate that she derives happiness because she "has lived and suffered," so the Arab lover is brought on the screen in Paris after being newly outfitted in the Monroe upstairs shop or its equivalent in Paris, and the prospect is that they will love thenceforth in unity and content.

The photography is good; Campbell has done as well as could be with his material, but the titling is the limit of maudlin sentiment and worse. For example, the Arab chief addresses the heroine in his pure, aristocratic French as "mon cher," which is no way to talk to a lady when every English dictionary has a department near its back cover entitled "Foreign Words and Phrases," and the purchase of an English-French lexicon adds so little to the overhead of a super-production.

CHILDREN OF DESTINY.

Isabelle Hamlin..... Ruth Taylor
The Mystery Girl..... Ruth Taylor
Richard Hamlin..... William Courtleigh
Claret De Vaux..... Arthur R. Cross
Blondie Ford..... Emory Johnson
Larry Storch..... Frederick Garbo

The feature is adapted from Sidney Rosenfeld's play of the same name and is put out by Republic. George Irving directed the filming.

The screen version is jumpy, a fault not ordinarily found in photo plays built from a stage original. The adaptor probably has taken large liberties with the play script. The opening passages form what should be an epilogue. Then 18 years elapse and about midway of the story the heroine leaves America for Europe and an entirely new background and set of minor characters are introduced. This arrangement does not make for an orderly progress of story.

Nevertheless, the tale is interesting in its super-sentimental way. It has one of those heroines who obediently invite anguish and suffering at the behest of the scenario writer for no reason except to create theatrical situations. If one is willing to accept their motives without question the stories are interesting, but it does seem that the picture writers put a good deal of the work of imagination on their patrons.

The picture has a quantity of fine scenic composition, notably the gardens of the Monte Carlo resort, where the heroine disports and a vista of lake and distant mountains seen through an open door in the moonlight during the "big scene" of the final reel. The direction is excellent and there are several tricky uses of the double exposure. This detail of the film is exceedingly well managed throughout.

The story has to do with Rose Hamlin, who learns when she is about 20 that she is in reality the daughter of an Italian nobleman, with whom her mother, tied to a worthless rake, became involved during her early married life. The girl's fiance discovers the blot on her birth and casts her off. In revenge she enters the wild life of the European resort, there to "forget," as they say in the pictures in many love affairs. But again after the manner of the screen, she revivifies from light love, until the real man comes along.

The evil father die opportunely and the closing embrace brings everybody happiness. The tales are well done for their syrupy effect of sentiment, such as was calculated to win the sympathy of neighborhood theatre audiences.

"I am conscious that I am greeting a group which is representative of a very much more important element in our American life than is generally recognized."—*Warren G. Harding to members of the Harding-Coolidge Theatrical League on the occasion of a visit to Marion, Ohio, Aug. 24, to pledge support.*

"I am conscious that I am greeting a group which is representative of a very much more important element in our American life than is generally recognized. Whether one contemplates the present day stage in deference to its part in art, its vast opportunities for educational work or its commercial importance, it is really a very significant factor in the activities, progress and attainment of our common country.

"I presume many of you had rather be estimated from the purely professional side as devotees of a very great and appealing art. It is very easy, on the other hand, for the practical mind to be impressed by the fact that the United States of America expends approximately a billion dollars a year for its amusement on the stage. Perhaps nothing more significantly reflexes the changed condition of living or the ability of our people to indulge in those things which are counted a necessary part of the fuller modern life.

YET ANOTHER PHASE

"There is another phase, however, which is even more appealing to me. I do not in any way minimize my high regard for the great art involved in the splendid work of the spoken drama or the musical stage, but the coming of the silent drama has revealed to us an agency for education which no human being could reasonably have conceived a quarter of a century ago. We have no single avenue for the dissemination of information equal to that of the moving picture. I do not know that any one now has an approximate measure of the possibilities which may come. Pictures are very convincing things. I confess that sometimes the camera fools us more or less, but, as a general proposition, it is a very dependable agency of the truth, and it has the facility for conveying essential educational truths to the remotest parts of the world.

ADDED ENJOYMENT

"Nothing is more remarkable than the enlarged enjoyment of the drama through picture distribution. It is only a few years ago that the rural community saw very little of the drama and much of what it saw was not to be taken as a very creditable example of

the best in dramatic art. Most of you have a very strong aversion to what is properly known as barnstorming, and really worthwhile stage entertainment was a very rare thing in the rural communities. Many of us had examples of home production in which we yielded to a very natural inclination to act some part. This manifestation is one which we developed rather unconsciously from the earliest days in the public schools. The recitation or declamation so frequently employed by schooling youths and encouraged in every home is only one of the early tendencies of the dramatic art.

REAL AMERICANS

"I will not venture to recall my recollections of the amateur stage and the home production or any part I had therein, but I do recall that out of the atmosphere of the small town stage has come many a star to illumine the theatrical world. It has seemed to me that there are two elemental essentials to the inauguration of a dramatic career, one is native talent and the other is opportunity for its development. With these, of course, must be ambition and determination, without which no eminence is attained in human life. It is befitting to recall that no actor or actress ever wrought an abiding triumph on any stage without knowing the soul of the character enacted, and we Americans, to enact our part in the drama of world civilization, must know the soul of America, and play the part of real Americans.

LIFT THE STANDARDS

"If it will not seem out of place, I want to convey one message to your associates in the various activities of the stage world. I think we have been making notable progress in the attainment of high quality and the elevation of standards. I would like the American stage to be like American citizenship, the best in all the world. I think the inspiration for success lies in ever lifting the standards higher and higher. It is extremely necessary to continue to elevate the standards of the silent drama because we send the picture stage to all the people of the United States and it is of common concern that its influence must be the very

best. I do not think a people can be fortunate with various standards of censorship. I presume censorship is very essential, but I do not think we require one standard for one locality and another standard for another. We must ever be on guard against debasement for monetary gain, on the one hand, and against narrow extraction which destroys the artistic merit of a production and the real lesson intended on the other. However, there is nothing so essential to the highest art that it need be offensive to becoming public morals.

A GREAT SIMILARITY

"Without venturing to quote the very familiar reference to all the world as a stage, I have been thinking lately that there is a great likeness between political life under popular government and many of our most successful productions on the stage. Some of the most impressive plays I have ever witnessed have been those where all the interest is not riveted on the lead. For example, in the production of Julius Caesar, which attracted the attention of much of the foremost talent of the stage, one great actor would choose to portray the character of Caesar, another may have elected to play the part of Brutus, still another thought to assume the role of Caesar himself. The work of the lead was not transcendent, but the effectiveness of the play was dependent on the perfection with which every character was presented. To my mind it is the ideal spoken production where each one plays his part with soul and enthusiasm, no matter how insignificant the part may be, so that out of the grouped endeavor comes the perfect offering.

UNSEEN BY PUBLIC

"There is an element in every production quite as essential in the modern production as the acting cast which must work with spirit and devotion and which the public never sees. I refer to those behind the scenes, to those who dress the picture for either spoken or silent drama. I do not assume to mention all elements essential to the modern stage, but I do want to remind the public that on the stage, as in life, are ever the faithful and the tireless without whom we could not accomplish, but who themselves rarely appear on the stage. Their ap-

plause must come in the soul of their work and the consciousness of things well done.

"There are many plays, especially written for notable stars and they have become largely vehicles for one genius in the cast. There is, of course, a fascination in the one-lead drama, but it makes the spectator very much dependent upon one individuality, and if the star should be incapacitated for any reason, there is inevitable disappointment. I think it is a very practical thing to suggest that our American popular government ought not to be a one-lead or a one-star drama of modern civilization. I want to commend the policy of each and every one having his part to play and we all must play with enthusiasm in order to perfect the whole production.

DRIFTING OF LATE

"We have been drifting lately under one-lead activities and I am sure the American people are going to welcome a change of the bill. For the supreme offering we need the all-star cast presenting America to all the world.

"Running over in my mind some of the recollections of the stage, I recall two plays—the production of which left an impress that I shall never forget, especially in their bearing on the present state of human affairs.

"In one Forbes-Robertson played the leading role, 'The Passing of the Third Floor Back.' The Stranger in the play urged upon a discordant, suspicious boarding house family the gospel of simplicity and honesty and understanding. With a rare sympathy and great patience, with wholesome good sense and a fine example in himself, he transformed the household and planted happiness where discord had flourished, and rendered hypocrisy, and put an end to cheating, and drove snobbery out, and set the flowers of fellowship a-bloom. We need the lesson this Stranger taught, in our American lives and throughout the world. His was no radical teaching; his was not a highly dramatic or sensational example; there really was not a very striking punch in a thing that he said, but the Stranger was soothing and helpful and encouraging and uplifting and he left sunshine where the shadows of gloom had darkened, and he did it all through sympathy and

understanding. He uncovered reality and put pretense aside.

"The other play was one of Mansfield's superb productions, 'Charles V.'; if my memory is correct, I particularly recall a camp scene on the night before a crucial battle, and as I recall it now the king put aside his regal garb and clad as a simple soldier went among his armed forces to learn their feelings, their confidence, their fears, and ascertained on terms of equality and intimacy what a monarch might never have learned in any other way. And he found that the heart of his army was right. He asked concerning the morrow, and he found confidence of the rank and file to be the assurance of a king, and together they fought in triumph the next day.

A BETTER TOMORROW

"There is no kingship in this republic, but thoughtful Americans are wondering about the morrow. Is our civilization secure? It is well to know what is in the hearts of men and women, who are gathered before the camp-fires of human progress. There is the memory of yesterday, the horizon of today, and the new hope of tomorrow. Every normal human being wishes for a better tomorrow than today. Every parent in America wishes for his son or daughter all that he inherited, and more. That is why humanity is ever an advancing procession.

"But no sane man ever puts aside an assurance of experience for the promise of mere experiment. The world can not be stabilized on dreams, but can be steadied by evident truths. It is a perfectly normal humanity which delights in a new sensation. One can only pity a people which becomes blasé. It is better to be simple than surfeited. The new thrill is sought on the stage and is sought everywhere in human life. Some of our people lately have been wishing to become 'citizens of the world.' Not so long since I met a fine elderly daughter of Virginia, who would have been justified in boasting her origin in the old Dominion and uttering her American pride, but I was shocked to hear her say, 'I am no longer an American, I am a citizen of the world.' Frankly, I am not so universal; I rejoice to be an American and love the name, the land, the people and the flag."

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VARIETY

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1920-21 STARTS WITH BOOM

BARRING ALIENS FROM ENGLAND MAY HIT AMERICAN PERFORMERS

Movement Started by Variety Artists' Federation to Exclude Foreigners—Unemployment in London Alleged as Cause—German Act Closed.

London, Sept. 8. The Variety Artists' Federation is attempting to get the government to refuse to admit alien performers. This is due to the extensive unemployment here.

The main question is: Does the Variety Artists' Federation intend this prohibition to apply to Americans and other friendly aliens, or only to Germans?

A German born member of the famous Schaefer troupe was found working at the Arcadia in the South End last week as the Great Severus. On the facts being reported to Herman Harrowick he closed down the turn.

Darowski is now threatened with an action for damages by Josephine Reeve who presented the act.

Recalls Cochran Threat.

The action of the V. A. F. recalls the recent agitation against German plays set in motion by Charles B. Cochran whose statements in the press and wide propaganda against German performers and German plays are thought to have forced the withdrawal by Laurillard & Greenleaf of the production of "Mr. Mc."

This is announced for presentation later in the season, but the whole question will have been threshed out before then.

Many are out of work as was explained to John Emerson, president of the American Actors Equity, and this is held largely responsible for the new agitation and the one that showed itself last Spring against Americans, many of whom have had pronounced success here. The anti-American flare flared out before it took definite shape.

POOR BOWERY SEASON

House Showed Profit Last Season, But Has to Close This Early.

The first closing of the season on account of poor business is reported by the Peoples on the Bowery which has been playing for Jewish stock.

Last season the house made a profit of \$10,000, but increased production and labor troubles, coupled with light attendance due to a tilt in admissions forced the management to darken the house after the labor day performances.

ALL N. Y. VARIETY HOUSES FULL

Vaudeville and Films Turn 'Em Away Labor Day in Encouraging Opening—Moss Houses Crowded at Increased Box Office Scale—"Ladies' Night" Breaks Eltinge Record.

BURLESQUE POPULAR

The unofficial start of the season for the variety shows with the take off Labor Day showed tremendous results in New York and Brooklyn. The weather conditions favored indoor amusement, but as there were several houses opening with a new brand of vaudeville for their stages, the day as a whole was more closely watched than in former years.

The R. B. Moss theatres were the houses playing Keith's bills for the first time. All of the Moss theatres played to capacity at both performances, giving two shows to a scale that while it varied in the Moss theatres, was always somewhat above the prices maintained by Moss when booking the houses himself.

The Keith big time theatres of the metropolitan district, with a scale that reached \$1.50, at least almost without exception, also had overflowing business.

The Loew, Fox and other small time houses made the same reports. (Continued on Page 3.)

"DOUBLING" OMITTED IN NEXT WEEK'S BILL

Practice Brings Some Talk Anent "Lay-Offs."

Next week's big time bills in New York will be without the oft-repeated doubling of acts so frequently seen this week. While the omission of the doubling next week does not signify the act shortage has been eased up, it does mean the booking men have been better able to manipulate the second week's shows.

Next week we may see a couple of acts playing two New York theatres. This week there are from 15 to 18 acts doing it.

With the unprecedented doubling this week, acts taping off and in New York thought they saw something to grumble at, although the booking men last week were reported closely scanning the lists of all agents to locate available material for this week's programs.

STAGE HANDS' WALKOUT ENDS VAUDE AT CHI FILM HOUSES

Most Polite Strike Ever Known Otherwise Lies Dormant—Wait Move From A. A. A.—Winkler Allows Stratford to Play Two Weeks.

ED. L. BLOOM GEN. MGR. SHUBERT ROAD SHOWS

New Post Created in Shubert Organization—Relieves J. J. Shubert.

That a promotion of some nature would follow the indefatigable work of Ed. L. Bloom for the interests of the Shuberts has seemed more than a prospect for quite some time. It arrived this week with the Shubert appointment of Bloom as general manager of the Shubert musical attractions on the road. It is a new office in the Shubert organization.

As general manager Bloom will relieve J. J. Shubert who has devoted much of his attention to the Winter Garden's many productions sent on tour. Bloom's supervision takes in this show, also the Al Jolson show and other musical touring companies turned out of the Shubert New York houses. Bloom will start the shows off for their tour and keep them up to standard while away.

Bloom has been managing the Winter Garden and taking care of the Century Roof which he opened for the Shuberts and was also looked upon as manager of the Century theatre. In his new capacity many of these house duties will be attended to by others.

Mr. Bloom will make his headquarters at the Century.

EVA TANGUAY WEDDED!

A report has been spreading about recently that Eva Tanguay and Horace Ails were married somewhere in New Jersey nearly two months ago.

Tuesday, Variety received an anonymous wire from Chicago dated Monday and signed "Inside Information," reading as follows:

"Last night (Sunday) in Akron, O., a large crowd at the station threw rice on Horace Ails and Eva Tanguay as they were about to board train for Boston Harbor."

CARUSO ONCE FOR \$15,000

Tulsa, Sept. 8. Caruso opens the season here on Sept. 16 at Convention Hall, receiving what is thought the largest salary ever paid an operatic star since Tulsa graduated into the city class. His contract calls for \$15,000 net for one concert.

Chicago, Sept. 8. The musicians' and stage hands' strike against the out-of-the-loop picture houses has been dormant for the week waiting a move from the A. A. A.

The stage hands after halting, walked out a week ago Thursday night, doing away with all vaudeville at the canned emporiums. Without music or vaudeville, business in the picture houses fell off the first three days 25 per cent, though all did a turnaway Labor Day.

Meantime Joseph Winkler, head of the striking musicians, has been quietly signing up the smaller houses that are using two and three pieces.

The New Stratford, advertised as a half million dollar house, and which opened Sept. 6, received special dispensation from the musicians to have music for its first two weeks.

GOES MAD IN THEATRE.

Chinaman Gave Laundry Away and Then Tore Up House.

Utica, Sept. 8. Harry Lee, Chinaman, local laundry manager, got obnoxious in the Colonial theatre, insulted a woman, raised a row and in the disturbance which followed and which ended in his being forced out of the theatre, tore up several of the seats. Lee gave away his laundry to a fellow countryman the other day.

According to the police, on the strength of this fact and because of his peculiar actions in the cell Mr. Hugh was called and advised that he be taken to the State Hospital for ten days' observation. When shaken down by the officer \$245 in money and three \$100 Liberty bonds were numbered among his possessions. No charge was entered against him on the police blotter.

BANK BANS FILM LOANS

A theatrical producer, recognized as a man of business and with an enviable record in commercial life, who is building a theatre in the metropolis, last week called on his bank to arrange for a building loan.

The money was promptly forthcoming, but was accompanied by a written pledge to the effect that the borrowed money was not to be used for picture producing.

BAR TO TRANSFER OF HIS MAJESTY'S THEATRE

Grossmith & Laurillard Can't Take Title Yet.

London, Sept. 9. Despite the oft-repeated statement that Grossmith & Laurillard will take over His Majesty's theatre, there is small likelihood they will take title to that house for a long time.

While they have for more than a year held a lease of the Majesty's, it does not pass from the possession of the executors of the late Sir Herbert Tree at least until the conclusion of the run of "Chu Chin Chow."

The Oscar Asche spectacular production is now in its fourth year at His Majesty's, with no indication of diminishing receipts, so that Grossmith & Laurillard are no nearer assuming possession of the theatre than they were when they signed the lease last year.

MARIONY WINTER SEASON.

Paris, Sept. 9. Mlle. Maffie is taking over the Marigny after the summer revue attempts are terminated and will mount a comedy by Alfred Capus, "La Traversée," in which she will hold the lead.

But if this Champs Elysees resort is not wholly successful in the warm evenings, it will necessitate some attraction to entice an audience during the winter nights.

"WEDDING BELLS" AMONG PLAYS OPENING NEW LONDON SEASON

Thrillers at Little From Grand Guignol Shock and Amuse—"Prude's Fall" at Wyndham's Rough—Productions Soon Due in West End.

London, Sept. 9. Many openings marked the advent of the new season.

"Wedding Bells" at the Playhouse got a very good reception Aug. 31. Owen Nares and Gladys Cooper making big personal successes. They were supported by a fine all-round cast.

"Her Dancing Man" at the Garrick, Sept. 3 is a typical French comedy written around the modern craze for dancing. The dialog is good, but there is considerable shuffling over very thin ice. A. C. K. Buchanan, Viola Tree, Ben Field and Ronald Squire registered personal successes. A little hostility was shown, but the show went excellently and the final curtain scored.

Guignol Plays at Little.

The Grand Guignol season at the Little opened very successfully. The program consists of "The Hand of Death," a ghastly two-act drama in which a scientist experiments at bringing the dead to life by electricity using his own daughter as a subject. She recovers sufficiently to strangle him. "U. H. Q. Love" is a realistic and rather nasty story of a Parisian unfortunate. "How to be Happy" is a somewhat feeble comedy. "Oh, Hell," a revue frankly full of cynical irreverence, but very witty, spared nobody in its topical references. Fred Braham appeared as a cynical old devil. Sybil Thorneycroft, George Beatty and Minnie Haynes scored heavily. There was a very hearty response at the curtain fall.

"The Prude's Fall" at Wyndham's Sept. 1 was a more than usually brutal and melodramatic problem play with a point-to-point final curtain. Gerald Du Maurier was excellent as a French Adonis. Crispin also was a bit of a libertine. Emily Brooke as the prude jacked the necessary abandon and passion when she falls.

Productions Due

Forthcoming productions include "The Wandering Jew" at the New Sept. 9. "The Romantic Young Lady" at the Royalty Sept. 11. "The Daisy" at the Kingsway Sept. 14 and "A Pair of Nines" at the Queen's Sept. 15. "By All Means Darling" went to Ramsgate for a try-out previous to its West End showing.

Virginia Brooks and Richard are scheduled to support Monavitch in a new original role in "The Great Lover."

BUTT WILL JOIN GILLESPIE IN MANAGING MOSS EMPIRES

Former Director of the Palace Makes Sensational Announcement Regarding His Future—Formerly Shared Management of Variety Controlling With De Frece—His Appointment Explains De Courville's Much Discussed Retirement—Sir Alfred Curtailing His Other Activities.

PARIS ALHAMBRA OPENS.

Joe. Brooke New Resident Director—Neighbour in London.

Paris, Sept. 9. The Alhambra opened Sept. 1 successfully and to a capacity house. The program includes the Beganny Troupe, Allan Shaw, Signor Borelli and the Russian dancers Gamskourdia, Demoff and Orloff. Joseph Brooke is now resident director. Harold Neighbour going to the London offices of the Variety Theatres Controlling Co.

Amuse Rule on Ice Palace.

Paris, Sept. 9. The Municipal Council has not yet authorized the transfer of the Palais de Glace into a dancing hall. A final decision is expected later.

London, Sept. 9.

Sir Alfred Butt authorized Variety to say that, although materially curtailing his theatrical activities, he has no idea of actually retiring from business.

He adds that he has not disposed of, nor has any intention of disposing of the Queen's theatre, where he will continue to produce or run plays on sharing terms.

Further, that he has no intention of relinquishing the chairmanship and joint managing directorship of Drury Lane, Victoria Palace or the Alhambra, Glasgow.

Sir Alfred has entered into an agreement with Moss Empires whereby the Victoria Palace and Glasgow Alhambra will be booked in conjunction with Moss Empires. At the end of the financial year he joins R. Gillespie, managing director of Moss Empires, as joint managing director.

The entry of Sir Alfred Butt to the management of Moss Empires is a step of the utmost significance to the theatrical fraternity of England. Heretofore arrayed against Moss Empires as joint managing director with Sir Walter De Frece in the conduct of Variety Controlling Circuit, his association with Moss Empires may have had some bearing on the rumor published in Variety a while ago that Albert De Courville would sever his connection with the Moss concern.

CALL SCOTT AND WHALEY

Appear Before Receiver—Give Assets and Liabilities.

London, Sept. 9. Scott and Whaley, colored comedians, who sought to evade the judgment against them for 8,000 pounds for breach of contract, appeared before the official receiver this week.

Scott stated his liabilities, exclusive of the recent judgment, were 1,500 pounds, with assets of 45 pounds. Whaley, apart from the 8,000-pound judgment, placed his liabilities at 2,500 pounds, with assets of 70 pounds. He added that he lost 9,000 pounds gambling.

Paris Big Wheel Scrapped.

Paris, Sept. 9. The Paris "Big Wheel" is to be demolished in October.

MANAGERS BREAK BIG FIVE BY WATCHFUL WAITING GAME

Dissolution of Edelsten, Murray & Dawe Causes Big Discussion—Thought They Could Corner the Market—British Showmen's Diplomacy.

ASLEEP FALLS OVER CLIFF.

Winifred Barnes Out of "Naughty Princess"—Phyllis Titmuss Ill.

London, Sept. 9. Winifred Barnes is unable to appear in "The Naughty Princess" at the Adelphi. While sleeping at the edge of a cliff at the seaside she fell over, badly straining several muscles and having a narrow escape from death.

Phyllis Titmuss is away from rehearsals of "A Night Out" at the Winter Garden, owing to serious illness. Both are Grossmith & Laurillard productions.

VAUDEVILLE IN IRELAND

Artists Report Good Times and Treatment—Belfast Opera Closed.

London, Sept. 9. Despite the trouble in Ireland the artists report good times and treatment. Vaudeville business is good, but the opera-house in Belfast was compelled to close during the week.

NAT D. AYER SCORER

London, Sept. 9. Nat D. Ayer, the American song writer, opened at the Casino and went over to good success. Harry Green in "George Washington Cohen" continues a big draw.

SAILINGS.

Gilbert Miller Olympic, Sept. 9. Southampton to New York. Marjorie Hambeau, John Clarke, Nancy Gibbs, Nico Amsterdam, Southampton to New York, Sept. 7. Harry Foster and son sail for America on the Carmania Sept. 11.

LEON
EROL

STILL IN VAUDEVILLE
Dramas, G. & CENTRAL

GILBERT MILLER PLANS AMERICAN PRODUCTIONS

Leaving England With "Beaucaire" for Two Months' Stay.

London, Sept. 9.

Gilbert Miller sailed on the Olympia today to produce "Beaucaire" at the Colonial in Chicago. Before his return he plans to make several other American productions. After two months in the States he will return here, where he intends to put on an all-star production, the nature of which has not yet been divulged.

Nancy Gibbs, John Clarke and the "Beaucaire" company sailed on the New Amsterdam August 29.

PUTS WAR TAX ON FRENCH.

Paris, Sept. 9. Marcel Simon has revived at the Scala the war farce, "La Gare Routière," by Yves Mirande and Gaston Leroux. It is classically what the French now class as vaudeville, with the usual bedroom scene and ladies in light attire. Faulette Frank holds the role created by Fariya, while Marcel Simon has the big part for himself.

The French pressmen invited for the premiere felt angry at being called on for payment of 3.50 francs each for the "war" tax and assistance publique rates. The foreign journalists had no kick, for they were not invited.

London, Sept. 9. The recent dissolution of the producing and booking firm of Edelsten, Murray & Dawe still continues to be a topic for discussion among the theatrical fraternity here, and various are the reasons assigned therefor.

According to what appears to be excellent authority "The Big Five" (as they were known here) thought they had a great opportunity to corner the theatrical market in stars, vaudeville productions, etc. Julian Wylie and James W. Tate produced the shows, Paul Murray, Tommy Dawe and Ernest Edelsten had a majority of the headlines on their books and it looked like a monopoly. As Wylie once said: "We have 150 tops of bills and the other agents have the remaining three."

At any rate, so goes the story, this did not suit the managers—Moss Empires, Charles Guitler, et al, but they "bald back" to see just how far the "Big Five" could go. They decided to put the clamps on the firm, but with characteristic British diplomacy, gave them a little time.

The managers found they could give their shows without touching any of the "Big Five" acts or production and then, carrying out their line of British business methods, notified the combination they must dissolve or they wouldn't book a single one of their turns.

As a result, Wylie and Tate are now back in the producing game without having any share in the variety booking end. Edelsten has taken over the acts the combination had in the Little Street offices and Murray and Dawe are out of it altogether, holding a financial interest in the trunks of a couple of London legitimate theatres.

Under the old arrangement, if an artist was engaged by Wylie and Tate for one of the firm's shows, he, or she, had to pay 10 per cent. commission to Edelsten, Murray & Dawe, Ltd.

The "Big Five" unquestionably had a large number of standard turns on their books, but, as the culmination of the idea shows, not quite enough to stand the pressure brought upon them by the booking managers.

BIG HIT AT PAVILION.

George O'Ramey a Huge Success in "London, Paris and New York."

London, Sept. 9. "London, Paris and New York," produced at the Pavilion, is an enormous success. It is a beautiful production from the curtain rise to the fall, some magnificent stage pictures being revealed. The book is good and except occasionally free from vulgarity. Herman Darewski's music includes some of the best he has turned out during the year.

George O'Ramey scored a huge hit and received many favorable press comments. Arthur Roberts is also up to his old form, while Nellie Taylor and Nelson Keyes also registered big successes.

The large audience at the premiere were enthusiastic and accorded the presentation a big reception at the fall of the final curtain.

BEECHAM BANKRUPT

Operatic Ventures Tie Up Sir Thomas's Inheritance.

London, Sept. 9. Sir Thomas Beecham, although he inherited a fortune bringing him in \$450,000 a year, has had an order in bankruptcy issued against him. He pledged his income to the money lenders in order to carry on his operatic ventures.

His father made millions in Beecham's Pills.

NEW FOLIES PRODUCER.

Paris, Sept. 9. Pierre Frojel has been appointed producing manager of the Folies Bergere, Paul Derval remaining as general manager.

DOLLY SISTERS RETIRE.

London, Sept. 9. The Dolly Sisters have retired from the cast of "Jig Saw" at the Hippodrome.

OLYMPIA SIGNS GROCK.

Paris, Sept. 9. Olympia announces the engagement of Grock, the musical clown, for next month.

MILLIE HYLTON DEAD.

London, Sept. 9. Millie Hylton, once a big English favorite, died at Brighton, Sept. 1. She appeared as Mrs. Potash in "Potash and Perlmutter," and her last appearance was in "Tilly of Bloomsbury," from which she had to withdraw on account of ill health.

MEDRANO OWNER DIES.

Paris, Sept. 9. Madame Fernand Medrano, widow of Medrano and proprietress of the Cirque Medrano, died in Paris Aug. 31, after a long and painful illness.

"Prince and Beggar" in French.

Paris, Sept. 9. Bienenstock and Michel Carre are writing a French version of Mark Twain's "Prince and the Beggar," to be perhaps created this winter by Mme. Mouna Delza.

The title will probably be "Le Prince et le Pauvre."

Campagnola Injured.

Paris, Sept. 9. Campagnola, opera singer, was slightly injured in an automobile accident at Lyons.

PARIS.

Paris, Aug. 26. The price for the proposed reappearance of Sarah Bernhardt here will be "Daniel," by Louis Verneuil, in which Mmes. Robert Genat, Valmont, Messrs. Tarride and Decour will hold the leads.

"L'Air de Paris" with Hatti and Colette Darbois, will be the first novelty mounted by Capetlin and Hatti at the Ambigu-Comique next season. The popular "Iron Master" ("Maitre de Forge" with a summer troupe is still running here.

The Eldorado will revert to the category of music hall Sept. 19, offering a café concert program for the first half, followed by an opera, "L'Opéra de la petite France" with Collette d'Or and Andre Alvar.

The Cirque de Paris, one of the finest rings in Europe, but rather out of the way and little used may open again next season as a circus, for which a company is reported to have raised the capital of four million francs. Boxing matches were frequent here during the past two years.

The Jardin de Paris, Champs (Continued on Page 21)

KLEIN BROS. FOLLOW

Going into Third Season—Howard in New Place at Garden.

The Klein Brothers will succeed Eugene and Willie Howard in "The Passing Show of 1938" which again goes on the road this month, touring the south. When the show came in early in the summer it had been out for around 80 weeks. The present booking takes it into the third season.

The Howards will start out with the show but the plan now calls for them remaining about three weeks. When the Kleins succeed the Howards will return to New York and start rehearsals for "The Passing Show of 1939" which they will star in. It is due at the Winter Garden around Thanksgiving.

JIMMY DUFFY WEDS.

San Francisco, Sept. 8. Jimmy Duffy of Duffy and Broomey and a Mrs. Broomey, a wealthy widow, whom he has known since childhood, were married here last week.

ORPHEUM STOCK ADMITTED TO NEW YORK EXCHANGE LIST

Six Million of Preferred and \$667,000 of Common Approved—Famous Players and Loew Irregular in Market of Dips and Bulges.

The New York Stock Exchange on Wednesday admitted to trading \$667,000 of common stock of the Orpheum Circuit and \$6,000,000 of the \$10,000,000 authorized 8 per cent. convertible preferred stock. The common stock represents the amount of the securities which have been distributed through official trading on the stock exchanges of Boston and Chicago, while the preferred stock is stock taken by subscription. The latter class of security has never been quoted on an exchange and its opening was awaited with a good deal of interest.

The Orpheum application for listing was made Aug. 4, together with a detailed statement of the company's condition, but the Governing Committee of the Exchange hesitated at first to admit it because the voting common stock was so closely held by Martin Beck and his associates that the committee expressed fear it could not make a free market.

This attitude probably was caused by the Exchange's recent experience in the State corner. However, at subsequent hearing on the application the committee was satisfied that there would be no danger of manipulating the property since the men at the head of the company had no intention to liquidate any holdings and aught only that the stockholders might have the benefit of the widest possible market for free dealings.

Stock certificates interchangeable between New York, Boston and Chicago will be issued by the company. Accompanying the application to list was a detailed statement of the company's condition of which the following consolidated income account of June 30, 1938, covering the preceding six months, was a part:

Gross Income.

Boxoffice receipts.....	\$7,092,338
Booking commissions.....	25,909
Rents, concessions, etc.....	216,084
Expenditures.....	6,477,982
Profit for period.....	1,314,529

Assets are placed at \$44,483,370 and surplus as of June 30, \$999,647. Goodwill and other intangible assets are set down at \$19,026,543.

The picture stocks were irregular during the week in moderate trading. Following the publication of the financial statement for the first six months of 1938, showing net earnings at the rate of \$17 a year, Famous Players-Lasky moved up more than 3 points to 74, then relapsed, being practically all its gains, but subsequently recovering. It was a market of minor dips and bulges in the film issues just as in the rest of the list.

Market opinion seems to favor what is known as a "trading position." That is to say, a policy of operating for small profits either up or down and a system of maneuver-

NEW YORK MADE BOOKING CENTER BY EIGHTY VAUDEVILLE THEATRES

Time Within Radius of Greater City Amounts to 47½ Weeks—Sunday Concert Houses Not Included—Big Time, Small Time and Independent Lists—Houses Now Building Will Bring Time to 50 Weeks.

DUNDEE BACK TO RING.

Johnny Dundee is reported to have quit "acting" and is returning to the squared circle. Johnny was in Jimmy Hanesy's "Tattle Teller" and still retains his interest in that attraction.

Dundee appeared in the "National Sporting Club" some at the close of the show, "sparring" with "Young Cuban" (Hansy). He probably discovered that Jimmy was too easy.

A survey of the vaudeville field at the opening of the season, supplies a ready answer to why New York is the booking center of the country and for that matter the greatest vaudeville center in the world. In the metropolitan district alone, figuring a rough radius of 30 miles, there are no less than 80 theatres devoted to vaudeville, with one or more "hidesaws" probably slipping in here and there and the total playing time provided in the list measures 47½ weeks playing. This includes big and small time, which means the houses booked by independents as well.

Not included, however, are the theatres playing Sunday concerts. They easily number 35 houses, nor is the flock of one and two day bookings considered. Of the latter "time" one small agent has 14 such stands, the territory being around the greater city and along Long Island.

The Keith Exchange now has 23½ weeks in the New York district. Of that there are 16 full weeks (including Newark), and 15 theatres playing splits, for a total of 31 houses in the district. The Loew office has 15 theatres in the metropolitan section, all playing split weeks. The Fox office has nine theatres.

The Keith big time list in Palace, Riverview, Colonial, Alhambra, Royal, 51st Street, Moss Broadway, Keith's Hamilton, Keith's Jefferson, Moss Regent, in New York. In Brooklyn there are the Orpheum, Bushwick, Moss Flatbush. In Coney Island, the Brighton and Henderson's (the former closed in winter and the latter possibly playing splits then), while the Palace completes the big time list.

The Keith split week list has the Proctor appt: Fifth Ave., 133th Street, Harlem open house, 133rd Street, Elizabeth, N. J., Yonkers and Mt. Vernon. Also the Playhouse, Pasadena, N. J., Majestic, Paterson, N. J., Pastime, Union Hill, N. J., Keith's Jersey City and the Greenpoint and Prospect, Brooklyn. To that may be added Jan. R. Plunkett's houses, Palace, Port Richmond (Staten Island) and Proctor's Port Chester, N. Y.

Loew Houses.

Loew's list of 18 houses is American, Orpheum, National, Greely Square, De Lancy Street, Victoria, Lincoln Square, Boulevard, Palace, Ave. B, in New York; Brooklyn, Metropolitan, Fulton, and Warwick, the last ending with houses in Hoboken and New Rochelle.

The Fox list of nine theatres is: Crotona, Audubon City, New York; Brooklyn: Ridgewood, Puffy, Bedford and Bay Ridge, and houses in Jamaica and Far Rockaway.

John Robbins leads the independents with two and a half weeks, split weeks, at the Halsey and DeKalb, Brooklyn; the Lyceum, Bayonne; United States, Hoboken, and the Palace, Passaic. Puffy Marcus has two weeks around New York; Alhambra, Brooklyn; Lincoln, Union Hill; Strand, White Plains, and Strand, Bayonne. He also has a flock of one and two days bookings close by.

Alex Hanton has a week with the Grand opera house, New York, and Olympic, Brooklyn; Jack Linder has one and a half weeks with the Star, Comedy and Myrtle, Brooklyn; Feiler & Shea have a week with a house in New Brunswick and the Opera House, Bayonne; Frank A. Keeney has a week between his pair of houses in Brooklyn and Newark; Jack Allen has a week with the Empire, Perth Amboy, and Empire, Plainfield. Allen & Green book one half week with the Steinway, Astoria; Joe Smith, one and a half weeks at the Lincoln, New York; Wessman Tenney, one-half week at the Lyric, Newark.

Theatres now building in New York and Brooklyn will add one or two big time weeks and several splits, so that by the end of the season there will be close to 50 weeks of bookings within the metropolitan district and a total of between 55 and 60 theatres devoted to the vaudeville policy.

STRIKE CUTS ISLAND BILL.

The Brighton, at Coney Island, after the Monday shows ran its bill minus two acts appearing the first day and will continue the shortened program for the remainder of the week.

Harry Seymour (Harry and Anna Seymour) hurt two ligaments in his foot and the act had to close Monday. The same day Wright and Dietrich objected to the position assigned them, No. 2, and also left.

DOUBLING AND SINGING

Sydney Landfield to Accompany Anna Chandler—Monolog Also.

Sydney Landfield, who is the pianist in the Anna Chandler act, will do a piano and monolog on the same bill with Miss Chandler over the Orpheum Circuit.

Landfield will do his single turn in the No. 2 spot and later will accompany the Chandler songs in her offering.

This idea has been used on the big time by the Jack Wilson-Kitty Gordon and Jack Norworth-Jeanette Adair combinations.

HOFFMAN AT COHAN'S.

Max Hoffman, husband, manager and director for Gertrude Hoffman, is now the orchestra leader at the George M. Cohan theatre and will conduct the vaudeville concerts at the New Amsterdam.

Miss Hoffman is studying some new dances and will not work for some time.

MORE COST TO BIG TIME BILLS; \$1,000 OR MORE EXTRA WEEKLY

Estimate Says Some Big Time Shows Will Pay Up to \$1,200 in Increased Salaries This Season—Small Time Advancing Not Over \$200 a Week and More Easily Adjusted.

IMHOFF NO FEEDER

Leaves Hammerstein When Ben Welch Gets "Meat."

Rodger Imhoff stepped out of the cast of "Jimmie," the new Arthur Hammerstein musical comedy featuring Frances White and which is now in rehearsal. Imhoff's withdrawal came about when he figured the book gave the most of the comedy to Ben Welch and would have made Imhoff a feeder to Welch.

The cancellation of the contract was amicably arranged between Imhoff and the producer.

John Harwood was selected to take the Imhoff role.

The Imhoff, Cohn and Corcoran act, "The Pest House," will return to vaudeville. It was reported this week that the act had been given a season's route.

Valaska Suratt Reopening.

Valaska Suratt returned to town after a summer at Larchmont and goes this week into rehearsal of her vehicle of last season, "Scarlet," by Jack Lail. It is being routed now and will open Sept. 27.

1938-39 STARTS WITH BOOK

(Continued from Page 1.)

of business with so much patronage for the vaudeville houses on the holiday no "opposition" theatre had any grounds for complaint.

The burlesque houses and picture theatres were also capacity favored. While the Broadway light theatres held up in the same strain, it seemed the opinion of observers that the season's start exhibited a distinct leaning toward variety theatres and picture theatres. This may have come in the main from the fact that New York just now is not as transient laden as in previous seasons when the home coming boys from the war drew thousands and thousands of relatives or friends to this port to greet them.

Monday's matinee, however, at the Kings ("Ladies Night") broke the box office record of that house for any day.

No very positive signs from the road on receipts for combinations have yet arrived. The Labor Day business out of town was big but not accepted as indicative of the future. There does not appear to be the same feeling of confidence among the legit touring managers which exists with the variety managers as to business the coming season outside the biggest cities.

The business at the R. F. Keith-R. B. Moss' theatres held up Tuesday and Wednesday, with Wednesday's matinee at those theatres surprisingly big.

THE OFFICE OF GENE BOWLES

LEW CANTOR OFFICE

1234 Broadway, N. Y. C.

It is estimated the average increase in cost of salaries to acts for big time this season is between \$1,000 and \$1,200, according to the house and number of acts engaged. That increase estimate is based upon the opinion the big time vaudeville theatre must maintain the standard of performance given in previous seasons.

The small time circuit may find an increase in their bills of \$200 or thereabouts but the small time is more easily adjustable to current conditions.

Last season the big time's split weeks in the east, particularly around New York City, had a voluntary increase of from \$400 to \$600 weekly to strengthen the quality of the performance. The added amount was given to acts that had theretofore declined to "cut" to the amount the split week bookers requested. The split week ratio allowed acts that had not before appeared in those houses to play there, with their normal salary more closely approached.

The big time's greatest increase is a natural one, brought about through high cost and the acute demand for vaudeville turns. The demand comes from scarcity, added vaudeville houses to the full week twice daily policy and the different fields vaudeville is going into. Among the fields are the picture houses that take on variety turns, and while the latter has no direct bearing on the big time increase, it has an appreciable effect on the general condition.

The small time has the alternative of cutting out an act if necessary to hold the salary list to a limited amount. In most of the small time theatres there is a salary limit for vaudeville. The picture takes up as a rule about half the sum apportioned for the entertainment with the remainder going to acts. With the small time managers believing as they do that the film is always the certain draw while the vaudeville is problematical and the combination in the real box office attraction, the small time management, if the increase salary became oppressive, would order the booker to trim his vaudeville bill accordingly, using either a lower quality of turn at a lower salary or by cutting down the vaudeville end of the program to meet requirements.

KITTY MORTON ILL.

Suffering from gall stones, Kitty Morton, with the Four Mortons and mother of the children, had to retire with the turn Monday from the opening bill at Moss Flatbush.

Ben Welch replaced the Four Mortons at the Flatbush Tuesday night for the balance of the week. Joe Laurie and Eddie Burda died in Monday night and Margaret Young substituted Tuesday afternoon.

SAVING SHAVING STUFF CATCHES

"Two of Mob Blew In" and Land Fool-Proof Guy.

Akron, Sept. 4.

Dear Chick:

Two of the mob blew in here last week with a brand new shave and put it in one of the natives for fifty grand. They represented themselves as chemists and put up at the best hotel, letting the clerk in on the info they had discovered a chemical that would positively stimulate shaving. The clerk, who is a first cousin of that bulletin board in Times square, immediately cracked to all the chair lads and it was all over town in no time.

One of the local sherlocks hopped right on them and told them if they tried to peddle any stock in this town he would stock them in the boob and throw the key away. They run right back and said they were only passing through and were not selling stock. They then offered to give the dick a practical demonstration and he agreed. One of the guys walked out on the sidewalk and grabbed a stiff who needed a shave worse than I need ball players. He took this devil out to the room and smeared his pan up with a greenish looking preparation, and after the guy wiped off his face on a towel he didn't have any more hair on it than the nine ball.

The copper went away convinced, but warned them again about peddling any stock, claiming the town had been on fire ever since the war with phony promoters. In about two hours they got the rise they were looking for.

The manufacturer of the Nam Safety Razor and Shave called up and asked the boys if they would step out to his joint which occupies about a mile of territory on the north side of town. They replied that they would be pleased to. They went out to this bird's place and he immediately got down to the meat. He explained their kind of an invention would put the razor and soap graft out of business, but also expressed grave doubts that they had any such stuff perfected. They agreed to a test and he sent one of the servants out to dig up some guy that needed a shave. In a few minutes the funny cun in with a cap who looked like the first cousin of Lemme.

They demonstrated and to make a long story longer the finale was them selling Kid Nam the formula. He had it analyzed the next day and it was the works, but by that time the boys were on the cushioned homeward bound with enough jack in the right breach to allow them to winter in Palm Beach.

They had the first subject planted and, of course, the guy's house surrounded with plants. They rounded up these guys, anticipating just such a phone call and after getting each one of their yaps shaved they made them up with phony whiskers and beards. Of course they gambled that Nam's servant would pick one of their phonyes otherwise the scheme was off. But they had enough long haired subjects in the neighborhood to make it fifty to one he would walk into one of them.

It just goes to prove that as fast as one guy gets a hold of some jack there's always a flock of eggs sitting up late drinkin' coffee tryin' to figure out a way to take it away from him. Nam thought he was fool proof, but naturally believed what he saw with his own eyes and was taken.

My cuticles are still bowling along in fourth place and I guess we still finish in the first division. Cuthbert is still macing the apple and the other half of the act isn't a bad inhibitor either. I think their fram'in' some kind of an act for the winter, for I catch them rehearsing dance steps and stuff every once in a while.

Cuthbert was ruled off for three days last week for bladin' one of the umps, but it was worth it to see this big sap handled right. He missed a third strike on Cuthie and the latter ran to the bench and grabbed some things he had in a bundle. He ran out to the plate and before the ump was hip to what was comin' off, my outfielder had stuck a pair of blue goggles on him, put a flock of lead pencils in his dubs and hung a sign on him, "I Am Blind." It cost him fifty bucks, but I got the club to pay it and it was worth it. Your old pal, Con.

FAIRS GET BREAK.

New England Has Fine Holiday; Rain in Pennsylvania.

There were ten fairs in Pennsylvania alone this week and half as many again in New England. Down East they had good weather Labor Day. In the Keystone State the weather map was spotty. The eastern portion had rain and many open-air stage shows couldn't work.

New England had fine weather. Worcester, Mass., tried an experiment. The fair opened Saturday instead of Labor Day in order to get both Saturday and the succeeding holiday. Monday the grounds held 10,000 persons, a record. A band concert was given Sunday. Waterville, Me., drew a big crowd owing to the presence of Governor Millikan.

The sudden call upon the supply of dumb acts suitable for playing fairs created an acute shortage. Most of the turns managed by quick jumps to make two fairs during the week, taking down double salaries.

There are a large number of fairs scheduled also for next week. One New York agent last Wednesday was struggling with five shows in the north Atlantic States and all of them had uncompleted programs. The shortage worked to the advantage of the fireworks makers. Several fair secretaries sent in hurry calls for displays to fill out.

FOX NOW GIVING ACTS' CONTRACTS

Demand Forces Change; Never Done by Circuit Before.

The booking office for the William Fox string of vaudeville theatres is now giving out contracts, the change in the booking routine having been brought about through the record-breaking demand for acts, especially in New York city.

The Fox system heretofore has been so framed that acts could be picked up at the last minute, the idea being that a better "value" in material would be secured from acts with open time. The bookers had been warned, however, that with the switch of the R. E. Moss houses into the R. F. Keith office an act shortage would result, since the Loew office would absorb those acts freed from the old Moss office.

Finding the prediction correct, the Fox office started booking ahead, something it has not done since the circuit was formed. One vaudeville agency alone was given contracts for 45 acts. That was the Horvitz & Kraus office. The latter had advised Edgar Allen, the Fox booker, that conditions pointed to a shortage all along the line, with the result the acts selected have been contracted for covering the season.

The Fox houses generally play an act satisfactory to the standard established three times during the season, as against twice for the Keith and Loew houses. The contracted acts therefore in the Fox office are given the circuit time for three periods, starting in the fall. The repeats are around the holidays and late in the spring.

Another feature of the decision to contract acts for the Fox houses is a protective one. These houses, like the others in New York, are members of the V. M. P. A. When a play or pay contract is in force, the Fox office is protected in its bookings.

COLLINS' "JINX" STUTZ

Car Keeping Bookers Continuously in Trouble—May Sell It.

Johnny Collins, the Keith booker, thinks someone who had a "jinx" on the Stutz car he bought second-hand some months ago. Ever since Collins has owned the roadster it has been running him into trouble. He may sell it.

Saturday night at 9:35 at Broadway and 47th street the routine changed and a car ran into Johnny's. Home talent was steering the other auto, but this did not mollify Collins.

A couple of evenings before, Joe Woods, Collins' assistant in the bookings, had a slight collision while running Collins' Stutz. It was Woods' first accident in eight years of driving and Joe is blaming it upon the jinx.

Both agree the home talent drivers in New York are becoming fearful messes on the road.

MOSS STRING STARTS WELL ON KEITH PLAN

Big Attendance at Higher Scale Labor Day.

With the swinging over to the Keith office of the Moss string of houses Monday there was a readjustment of admissions in the houses now under Keith control. The scale is \$1 top for week day nights, but goes to \$1.65 (including tax), for Saturday and Sunday nights and holidays. Last season the \$1.65 scale applied only to Sunday nights.

The scale is effective in the regular Keith big times and the Moss additions as well, including the Hamilton, Jefferson, Broadway and Regent. Only the front rows are priced at \$1.65, the balance of the lower floor seats being \$1. Popular prices go for the matinees, except Sundays and holidays when the top is 75 cents and \$1 respectively.

The "Palace" scale remains above the other houses, the week day night scale being topped at \$2.25 for the front seats and \$2.75 for Saturday and Sunday nights.

The Keith office splurged in advertising in the dailies all last week, the idea being to put over the general Labor Day openings, in celebration of the Moss addition. Aided by a good weather break big business was enjoyed by all houses. The advertising cost around \$7,500, the dailies getting about \$5,500 of that. The advertisements averaged 150 lines double for each insertion.

SONG WAR GOES ON.

Witmark and Johnson Are Fighting It Out.

The war over the Republican campaign song reported in last week's Variety is still raging. From the offices of the Harding-Collings Theatrical League comes the announcement that Senator Harding has officially endorsed the song that has been put out from the Theatrical League headquarters as written by Al Johnson. From the camp of M. Witmark & Sons information is that that firm doubts very much that Senator Harding has given the Johnson song any endorsement other than the one that is open to any song that is half way good. The Senator is fond of music and seems willing to "say a lot of songs are fine."

Witmark & Sons reiterate that their song written by John L. McManus has the endorsement of the Republican National Headquarters through the director of publicity, also the endorsement of Judson Welliver, director of publicity at Harding's Marion (Ohio) headquarters.

The Johnson faction maintain that their number, "Harding, You're the Man for Us," is in no way similar to the Witmark song, which has "Mr. Harding, We're All for You," as a title.

Witmark calls attention to the lines in their song, "For you there's only one right house, and that is the White House," and the lines in the Johnson number, "A man who'll make the White House shine out just like a lighthouse." Also a reference to the ship of state that occurs in both lyrics.

The Witmark song has been registered with the Musical Publishers' Association at a time, according to Witmarks, long before the Johnson number was even thought of.

"BLEATY BLEATY" OFF

Lamb's Gambol Piece to Be Revised by Herman Timberg.

"Bleaty Bleaty," the Hamard Short vaudeville production, has been taken off for repairs. Herman Timberg has been engaged to rewrite the book, music and lyrics. Eddie Jordan will be added to the cast in which several changes are to be made.

"Bleaty Bleaty" was produced first as a Lamb's Gambol piece. Short staged it for vaudeville. The act played five weeks in all.

It was marked in for the Alhambra this week, but Harry Weber, who is booking the turn and who is also interested, decided it would be better to take the act off and put it in shape before playing further engagements. Rehearsals are now in progress. It is expected the revised version will be ready in about two weeks.

N. V. A. COMPLAINTS

JOE WOOD NO HOUDINI

Police Unhobble Producer After Rehearsal of Sketch.

Joe Wood will never rival Houdini. Joe found that out Sunday when detectives of the 67th street police station finally succeeded in removing a pair of old-fashioned handcuffs from the producer's wrists.

Wood was rehearsing a new playlet, "Room 1012," on West 46th street in a hall they charged \$9 an hour for. Naturally Joe was sore. He wanted everyone to work fast. Even 15 minutes saved counts at \$9 per. The sketch features Earl Fingree. Mr. Fingree was handling the cuffs Joe had procured at police headquarters, the oldest pair they had there. Fingree was to have snapped the cuffs on a young woman. He went to it timidly. Wood wanted to know why. Fingree replied there was no need to take chances on roughening it up at rehearsal.

Wood told Fingree to roughen up on him, to make it very rough and very quick. Fingree made it fast and when the scene was over Joe couldn't shake hands with himself. After working for three hours with chief and marshal someone thought of the cops. In three hours more Wood was a free man once more, still sore through having left the rehearsal hall without explaining they were through for that day. Total bill, \$27.

When the details finished with Joe and after he had passed cigars around, starting to walk out, the details said it was about time Joe identified himself; quite a gag they thought to come into a station-house to have handcuffs taken off—that might be the best thing to get away with. Joe told them everyone he knew, from Gov. Al Smith to Billy the barber, but they wanted personal identification. So many people were Mike and Maena, they added. Joe says details are suspicious guys. Two hours more on that Sunday before Joe met the maid in his apartment house, who greeted him with: "Mr. Wood, where's that \$4 you owe me?" The details accepted that as positive identification and then Joe borrowed the \$4 from one of them to pay the girl.

PANTAGES BOOKINGS BECOME SCRAMBLED

Conflict of Arrangements in N. Y. and Home Office.

Philadelphia, Sept. 9.

Mrs. George Primrose is playing at the Globe here this week because of what seems a mixed up condition with regard to Pantages bookings, brought about apparently by an old lack of co-operation between the Pantages New York office and the Pan home office in Los Angeles. Mrs. Primrose, it seems, was given a contract for the Pantages time several weeks ago. Walter Keith, Pantages' New York representative, notified Mrs. Primrose she was to open at Minneapolis Sept. 6 (Labor Day).

August 30 Keefe wired Mrs. Primrose stating he had booked her at the Van Curler, the new Miles house in Suburynoddy. The same afternoon (Aug. 30), Keefe wired Mrs. Primrose Pantages had set her time back and she was to open at Miles' new Akron house Sept. 6.

The following day Pantages, in reply to a wire sent him by Mrs. Primrose for explanation as to her bookings, informed Mrs. Primrose he (Pantages) understood she was to have opened on the Pan time at Minneapolis August 29, but as she could not make it he requested her to advise him of her route and he in turn would let her know where she was to open.

Meanwhile Mrs. Primrose had booked the Globe in Philadelphia for Sept. 6. Later Mrs. Primrose received a wire from Pantages asking her to state when she wanted to open and informing her he would wire her about. The matter has been placed before the V. M. P. A. for adjustment.

The following complaints have been filed with the N. V. A. Complaint Board.

Johnston Jacobson, of the Jonathan Jacobson Troupe now with the Ringling Bros.-Barnum & Bailey Circus against the Ottawa Troupe with the Sells Photo show. Several weeks ago Jacobson complained that the Ottawa Troupe were infringing on two of the athletic stunts performed by the Jacobson Troupe. These were the lowering of a ladder by a wrestler and the descending of a man with a pistol, also by means of a wrestling hold. The two stunts in question after investigation were awarded to Jacobson and the Ottawas agreed to eliminate them. Now Jacobson claims the Ottawas cut the tricks out for a short time and have recently put them back. The N. V. A., in accordance with the previous decision, has ordered the Ottawas to live up to the terms of the award and eliminate the tricks immediately.

Benjie Browning alleges Hermine Stone is infringing on four lines of a Chinese number, which Miss Browning claims is part of her act. The lines claim: I as an infringement by Miss Browning are: "Mellon be get some wife, Mellon wife she over, Chinese girl catches Chinese man, Mellon be go Hett."

Bert and Betty Wheeler are complaining against Mullen and Curdell, to the effect that the latter team are infringing on a "drum beating and singing bit," identified with the Wheeler act.

Middleton and Spellmeyer against Foster, Ball and Co., in which it is claimed Foster, Ball and Co. are infringing on "a comedy love scene" and "ball driving bit," part of a Middleton and Spellmeyer sketch.

Jerry Hart complains Taylor Granville dismissed him (Hart) from the act called "The Fuddock" without the customary two weeks' notice. Hart asks two weeks' salary in lieu of the notice.

Harry Antrim versus Mack and Dean, Antrim alleging Mack and Dean are infringing on an opening claimed to be originated by Antrim. Mack and Dean are claimed by Antrim to be using the opening in dispute in an "audience act" in which they have been playing around New York recently.

Roy La Pearl has informed the N. V. A. that Finto and Boyle, although instructed by the N. V. A. to eliminate a certain piece of business, awarded La Pearl following a complaint recently, have not complied with the instructions. The N. V. A. has written Finto and Boyle they must cut out the offending material at once.

Jack de Mace has filed a complaint against Delmar and Keith to the effect that the latter are infringing on scenery in the De Mace act described as follows: A white birch arbor with a white birch fence on each side and a swinging bench hanging from the arbor. De Mace claims his right to the scenic idea complained of dates back to 1913, when he first used the idea in vaudeville.

SAYS HE "SHOT" HER COIN.

Cincinnati, Sept. 9.

Suit for divorce was filed by Mrs. Pauline Ford, of this city, against Henry Ford, a circus clown, now supposed to be in Chicago. She charges that he compelled her to work and then took her money to play craps with.

They were married January 10, 1918. Shortly afterward, she says, he left her and went to Chicago after his mother came from England to visit them last October, and told her son that their home was only a dog house and not fine enough for him.

ALIMONY FOR MRS. SMITH.

In the divorce action against Willie Smith (vaudeville), by Frances Smith, the plaintiff was awarded \$15 weekly alimony and \$75 counsel fees pending the final decree. She originally asked for \$50 weekly alimony for the support of their two children, and \$350 counsel fees, but it was reduced after argument. Mrs. Smith named an unknown woman.

They were married in 1913. Their two boys are three and one years of age.

Julius Keadler is acting for Mrs. Smith.

HARRY W. SPINGOLD BARRED FROM CHS BOOKING FLOORS

One of Chicago's Best Known Vaudeville Agents
Leaves Association and Keith's Franchise—Sus-
pected of "Outside Bookings," the Report.

Chicago, Sept. 9.

Harry W. Spingold, one of the best known of Chicago's vaudeville agents has been expelled from the booking floor of the Western Vaudeville Managers' Association and the Chicago R. P. Keith branch. According to the report Spingold is suspected of having placed acts in "outside houses" and that report carries the name of Gus Dun with it. The booking officials here, while not admitting any detail in connection with the expulsion, are said to possess evidence Spingold has been doing "outside bookings."

Dun lately lost his booking connection with the Keith offices through playing Sun vaudeville at the new Elvodi, Toledo. At the time the Keith office in New York were reported to have stated the Toledo houses were looked upon as "opposition."

UTICA BUSINESS MEN TO WAR ON CARNIVALS

Their Club Proposes Ban on
Shows Next Season.

Utica, N. Y., Sept. 9.

There will be no carnival organizations playing this city next season, if a movement now under way here, which is receiving the support of business associations, proves successful.

The movement to ban carnivals was begun at a recent meeting of the Kiwanis Club. The report on the carnival situation was read by Secretary Orville Davis. It was submitted by members who visited the carnival which held forth here recently and reported conditions calculated to corrupt the morals of the city's youth.

The report accuses immoral dances by women and asserts that the carnivals conduct gambling to such an extent that boys are tempted to risk money. The report declares that the fraternal orders who generally sponsor the carnivals do not benefit to any extent financially.

The suggestion is made that all the business men's clubs of the city band together to fight the appearance in Utica of traveling carnivals next season.

2 ACTS PLAYING TOGETHER

Joe Cook and Alexander Brothers
on Same Bills.

The Keith middle-western houses are booking on the same bills Joe Cook and Alexander Brothers and Evelyn.

The latter turn employs bounding balls. When lately at the Bushwick, Brooklyn, Cook, on the same program, walked into their act ad libbing with the balls. It brought about the double booking.

CHICAGO DIVORCE

Albert B. Richter, a vaudeville, has filed papers through his attorney, Ben H. Ehrlich, for divorce from Ethel Richter on the grounds of desertion. Ehrlich also filed papers on the same grounds for Leon L. Loeber from his wife Jessie.

CLARICE VANCE AGAIN.

Clarice Vance, who returned from California a few days ago, is making ready to appear in New York as a "single" in vaudeville.

Bohemian Nights Resumed.

The National Vaudeville Artists are to hold a get-together dinner Sunday Oct. 2, at the N. Y. A. club rooms. The affair in addition to marking the resumption of Bohemian Nights will be in the nature of a social meeting between the big executives of vaudeville and the artists.

Tickets are \$5.00 a plate. Reservations must be in one week in advance. There will be an all star vaudeville bill, and addresses by prominent executives and artists.

NEGROES SCORE HIT DESPITE LYNCHINGS

Rosamond Johnson and Har-
mony Four's Success.

Duluth, Sept. 9.

The attention of Duluth and all the head of the lakes is now centered on the trial of 14 young men all of whom were indicted for alleged activities in the lynching of three negro circus hands on June 15, last, following the charge that the colored men assaulted a white girl. Trials are in progress in three courts. Gilbert Henry Stephenson, who was indicted for murder and inciting to riot, was first tried, and the jury returned a verdict of guilty in the rioting charge. Sentence has not been imposed. The conviction of the first man tried has created the impression swift justice may be meted out to those who are found guilty.

With these trials in progress, two negro vaudeville acts have been presented at the Orpheum theatre, and despite the feeling aroused by the lynching episode, the colored acts have been a sensational success. The first of these acts was J. Rosamond Johnson and the formidable Five, last week, and the Harmony Four this week. Their welcome has been hearty and cordial and their work has greatly pleased local theatregoers. In fact, each act has been accorded first honors on the bill.

UP-STATE LEGITS BUMPED.

Switch to Vaudeville as the Price
Rise.

Elmira, N. Y., Sept. 9.

Prices in Vaudeville theatres advanced here this week, both the Majestic and the Mozart making advances. Evening prices were boosted 10 cents and matinee figures 5 cents. Evening prices will prevail on all holiday matinees.

The local houses are about the last to make the advance. A year ago conditions in the vaudeville field became such that the theatres found it necessary to get more revenue from patrons to meet the expenses. This season the houses faced conditions worse than ever. Up-state houses playing one-nighters have also been hit, and many are turning to vaudeville for relief.

The Van Carter theatre, Schenectady, one of the most popular legit houses in the district, is the latest to succumb and opened on Monday with vaudeville.

PAGE THE FOOL KILLER

Duluth, Minn., Sept. 9.

The Duluth Theatre Managers' Association is offering a cash reward for information that will lead to the arrest of the person who dropped colored liquid from the Orpheum balcony during the performance Labor Day evening.

The dresses of a dozen women were ruined and in the excitement half the audience scurried for the exits in a semi-panic. Manager Ed Furel and local detectives learned that the liquid was purchased at a drug store near the theatre and was not poisonous.

REGENT, ROME, WITH BILL

The Regent, formerly the Family Home, N. Y., opened under new management Labor Day with its capacity enlarged. The house was formerly run by Mrs. J. B. Morris, but is now under a 10-year lease to H. J. Hart.

The house is playing a split week vaudeville, booked by Walter Johnson, three shows daily.

EDITH HALLOR WITH ACT.

Edith Hallor, known in picture and musical comedy circles, is entering vaudeville Sept. 13.

BERNSTEIN WORRIED OVER SOCIAL STANDING

Sage Objects to Having Slang
Saddled Onto Him.

"I'm off you for life," growled Freeman Bernstein Tuesday as he walked into Variety's office all made up with a new cane and a soft hat. "You're crossing me, kid, and you're making a bum job out of it," I say.

"Take a cigar now and listen, will you? You are ruining me socially. I meet you on the street and what do I say? Go as far as you like? Didn't I say that? And I've stood for everything. Then I come around and ask you to put one over in a dignified way because I'm living at the Plaza, and what do you do? Just make me talk slang. I know Variety is a pretty lousy paper and will print anything but why make a monkey out of me when I'm just breaking in right?"

"Yes, I'm good and sort and so would you be if you could meet the people I'm meeting. You ain't got no idea of this Plaza thing, that's the trouble. I know how you stand, you don't want to hurt me but you ain't got the idea. Now listen again. You know what would happen if they ever got a flash of your pen at that Plaza hotel. Right out on your bean. See, that's the kind of a dump I picked. You got to be recommended before you can get in. They don't stand for everybody up there. And I'm in right. Now leave me alone and if you say anything more about me make it good and dignified."

"This social thing is all new to me and I like it. The nearest I ever got to it before was going down the line in a highway town. You know me from Ft. George and them was the days. Then I've been on the lot and everywhere else. When I heard of Fifth avenue that meant a street for marks. Then I broke in over there and all they said about it is true. I ain't seen a toothpick since I lived at the Plaza and there ain't a guy in the hotel that ever gets his shoes shined. When his shoes are dirty he puts on a new pair and gives the old ones to the bell hop. I've enough shoes now for the next five years."

"And the dames! I wonder if they pay for their clothes. One evening I says to one of them: 'You must have my system?' 'Can that be possible?' says she and the way she looked at me I thought she got my number. 'Yes,' says I, 'you sure must have it,' and I gives her dress a terrible look. 'Well, my good man, will you please let me know what you are driving at?' says she, and then I grow cold. Ain't got the nerve to put the question over, so I says I don't think I interest you, and start to walk away. She calls me back and again glancing that look at me, says 'Why should you?' Say, boy, I know how ice cream feels after that one."

"But ain't that the great dump. The only hotel I ever got into that had six exits. Yes, of course, they are entrances, too, but I only think of exits. Hey, can you imagine what I can pull with six different ways of getting in and out of a hotel? I'm way up on the 14th floor looking over all New York. The time it takes me to go down the elevator in the morning gives me a chance to think about a frame for the first guy I meet in the lobby. I ain't landed nobody yet, but I've got three or four winging. They think I'm funny. Let them think, eh, kid, they'll pay for it."

"When are you coming up? Come on and see me do the social stuff. I carried a pair of gloves in my hand the other night walking through and only dropped them three times. The way that bunch looks at you makes you nervous. You come up and they will put you in the hospital after the first walk around. I may look funny but you are awful."

KEENEY'S POP IN WMSPORT

Keene's new theatre in Williamsport, Pa., which has been playing straight pictures since opening recently, switched over to pop vaudeville Labor Day with the following show: Three Howards, Three Kellows, Arthur Lloyd and Vic Plant and Co. Four acts and pictures on a weekly split will be the pattern until further notice.

Fred Curtis, Keene's representative in the Amalgamated Booking Office, is booking the house.

VAUDEVILLIANS' PREFERENCE IS NEW YORK PERMANENTLY

See Enough Working Time in Metropolis to Live in
Apartment While Playing It—Making It More
Difficult for Booking Men.

MT. VERNON MAKES BAN ON CARNIVALS STICK

Acting Mayor Refuses Permit
Sought by Fraternal Body.

Mount Vernon, N. Y., Sept. 9.

This is what Acting Mayor Harry Keith thinks about carnivals, as he expressed it when a local fraternal organization sought a permit to have a carnival show stop here, notwithstanding the fact that Mayor Kincaid had only recently put the taboo on these affairs:

"These carnivals add nothing to our community, financially or morally. They furnish no decent entertainment. They merely come here to take everything they can, giving us as a cap a small percentage to our local organization."

The acting mayor refused the permit and later he told a representative of Variety that under no circumstances would he ever consider issuing a carnival permit.

He asserted he had statistics in his possession to show the demoralizing effect the carnivals had on a certain class of the population here.

"Notwithstanding the fact that in almost every case local organizations do their best to make these performers stay within the law, invariably indecent exhibitions and gambling devices are worked in," declared the acting mayor.

"Official statistics gathered in many cities give evidence of a terrible trail of disease from the women operating in these shows in the cities through which they pass," he added.

"The unsanitary condition in which the grounds and the neighborhood are invariably left is another feature rendering them deserving of condemnation."

It has been previously reported in Variety how this city went on record against carnivals, but efforts of political nature have been made since to lift the ban, but without result.

MOSE'S FAST TRIP.

Mose Gumble returned to the Jerome H. Remick & Co. office Tuesday, claiming his trip then ending taking in nine cities in six days or six cities in nine days (Mose talks so fast) stood unequalled among his contemporaries.

While away Mose inaugurated a Remick branch at Toronto. He said business was big at all of the Remick branches he visited.

Another record established by Mose Monday was neglecting to mention the title of any of the Remick songs while talking to a newspaper man.



THE GIRL WITH A MILLION
DOLLAR PERSONALITY

DONNA MONTRAN

PRIMA DONNA

"CALIFORNIA BATHING GIRL"

Now at HENDERSON'S, Tony Island.

VARIETY, July 30.

Donna Montran has an undeniably million dollar smile, coffee of personality and an elastic voice that hits the high registers smoothly and effectively—would make ideal musical comedy stuff. Abol.

The new and this season's intense desire of big time vaudeville acts to play all of the houses of the metropolitan district in a string is not rendering the work of the big time bookers any easier or more pleasant. With nearly 25 weeks booked by the Keith Agency within easy distance of the booking office, acts see a prospect of continual residence in New York City if routed for the complete metropolitan circuit. That includes along with the Keith big time weeks the several split week houses also supplied with big time acts from the same agency.

Playing the New York houses on a run affords acts an opportunity to live in an apartment in the city while on the engagements, if they have no adjacent home of their own. The matter of transportation may be another and considerable item.

The Keith office, according to the report, is strenuously holding out against this style of booking. The Keith bookers who handle houses outside New York City have already felt a shortage of acts, it is said. Several times the report claims have been holding out, taking but a couple of weeks or so and in New York at present, waiting for the bills of houses outside to fill up. The outside bills have slowly filled though and the bookers for New York City as well as those for out of town are demanding acts split up their Keith route for the benefit of the theatres all over the east.

Another advantage for the act that can secure a continuous New York City route is the extra money that may be made through private entertainments in season; also often for extra Sunday performances.

HEAVILY FINED FOR CARNIVAL SHIMMIE

Judge Swats Employees \$100
Each and Audience \$25.

Pittsburgh, Sept. 9.

It cost twenty residents of Johnstown \$25 each to witness a "shimmie show" at a carnival that was refused there last week. Five employees of the carnival, three of them the women who were doing the shimmying, were fined \$100 each by the Mayor, with the alternative of spending six months in jail, and two men were forced to release the ladies. The police learned of a side show, admission fee to which was a dollar, and as this was a rather heavy charge they investigated.

After they took down a lot of thirty-one names of well-known townpeople, they stopped proceedings which were said to be in an oval stage, with three female dancers very scantily dressed, and male onlookers cheering. The Mayor fined the core of residents rounded up so far \$25 each.

He found them all guilty because they were fully aware of the nature of the show from the ballyhooing that went on previous to the main performance.

FOUR FORDS REHEARSING

The revived dancing act of the Four Fords started rehearsals this week, directed by the Ford Sisters (Mabel and Dora) who will present the turn in the billing.

The members of the new act are Max and Edith Ford, Mayme Gohrie and Lottie Ford (wife of Edith).

Johnny Ford, one of the original four, is again going out with the "Melody Maids," his own act.

Damoref's "Sixth Reel."

George Damoref and Myrtle Vall (Mrs. Damoref) and company are preparing a three-act, "The Sixth Reel," in which Miss Vall will step forth as an actress in three different characters.

THE OFFICE OF GEORGE BENJAMIN LEW CANTOR OFFICE

IRVING TAYLOR, Mgr.
Suite 211 123 Broadway, N. Y. City

AMONG THE WOMEN.

At the Palace are three varieties of vamps this week. You know a vamp by the way she dresses, or she comes out, sings loudly and tells you she's a vamp. The regulation vamp wears long, slinking black dresses. For the dancing vamp it may be necessary to overlook the length of the skirt, or the skirt entirely, to say nothing of the slink! However that may be, it is always good form for a vamp to wear black. That is why Fay Marbo, one of the three varieties of Palace vamps, wearing a heavy red velvet brocade, missed an effect in her "Jazz Vampire" number which she might perhaps have gained better in the radiant black gown which she chose later to dazzle the audience. The red dress was effective enough, with a long black jet tassel hanging way down in front and a snowy black jet bow flouncing partly in back, and she enlivened it with plenty of motion when singing a kissing song and a spicy French thing of "Tra la la" suggestion. However, these two songs were enough to wear out anything—even a red velvet brocade. Her ravishing black sequin gown, with poodles on her wonderful shoulders, looked dangerous and beautiful enough to vamp anyone to a crisp! She chose instead to close with a piquant Mexican number, quite artistic and almost classical.

Vamp No. 2 was Francene (with Jimmy Lucas). Francene had the right idea about vamps, but little originality, clinging as she did to the red rose and long black train, lined with passionate red. Francene was a businesslike, professional vamp of the old school. From the red rose to the Spanish comb in her hair she did everything to set her part. Then she went one better, with one stroke of originality at least, and produced a vamp meter! By its huge indicator this meter hung about her victim's neck showed the degree to which Jimmy was being vamped, to the delight of the audience, which seemed to love him to death! (Jimmy with his smile!)

Vamp Variety No. 3 was in duplicate—the Ford Sisters. The description of these couple-limbed creatures begins where it shouldn't perhaps, but where everyone was attracted first. It was their remarkable goose-figured legs on their remarkable . . . They do dance well! Their vamp number called for skirts only a few ruffles long, showing that these girls realized a vamp need not use dress goods by the ball. These super-dancing vamps were very short skirts, but classical high-necked Roman vamps. Long black chiffon sleeves and fluttering black lace coats made one sigh as they danced. Adorning their sleek and rather classical heads were heavy rhinestone bandeaus and a million dollars' worth of aligrettes. These girls know how to dress as well as dance! Later in a Chinese dance they introduced another surprise in the way of headgear. A black jet skull cap or wig with a rope of jet was made to represent a Chinese queue. With this they wore pajama-like costumes of transparent amber, trimmed with bands of blue, and gorgeous golden dragons embroidered down their little kimono! Exquisite white satin riding habits, designed with red, and a huge red plume waving gracefully, made them attractive dancing equestriennes of the Neil Gwynn style, blending with a mousetail forest scene in which a group of five musicians in powdered wig and Colonial suits made sweet harmony. Even their drop was very special—a purple curtain with Ford Sisters spelled out in golden notes on a staff of music. Their dancing, of course, was of such excellence as must support all this.

Adelaide Mason, the partner of Thomas Patricia, is a sweet little girl with a cute voice and rubber ankles imitating Patricia. She makes considerable commotion when she prances on in a snappy black and silver dress that gives her a fit and figure like Irene Castle. With this there is a silver hat with a pheasant feather a couple of yards long. When she comes out in the Hawaiian outfit, Tom gets his laugh about the bayonet.

Gretta Ardine (Bradley and Ardine) dances cleverly and looks pretty when she is in the all-in-white fluffy ruffies girl; in ballet costume no dress prettier; a black Spanish mantilla makes her look lighter, and a very successful orange tulle dress with cunning little gold "knicker" and a gold turban effect makes her shine as brightly as the sequin flowers applied all over her. In her jazz number she has a cunning black plumed Hussar cap with several chin straps which she tried to cut the first performance, after turning a lot of cartwheels. She is fine support for Wallace Bradley, except in the Chinese number, when she is not dressed importantly enough for the scene. She wears a pajama-ette affair that looks as though she came right from the chaise longue in her boudoir, instead of being a "Chinese" maid. Her hair spoiled this picture, too, but I am sure she can stick it back and with a new kimono make her dancing in this scene stand out more artistically.

The Ballet of the Four Seasons closed the bill, and if it had been offered as a puzzle to guess which season was which, it might have served its purpose. As it is, the costumes were most inappropriately designed, and with bright flame-colored suits for summer one had only the clue of a sort of hay stack illusion in the back to guess what it meant. Then came an apple tree for the next season, and you can make that either summer or fall. Winter was a winner, because they had a Christmas tree all lit up, and for those who had gone to sleep by that time sleigh bells were jangled, so that anyone could guess it was cold. There was no excuse for the girls the way they were gotten up, or the scene, but their dancing was ambitious. If they had only been better matched, or waited longer to save up for scenery and clothes! "Sun and Earth" is what they billed this act, but how on earth, or where under the sun?

When Marie Brenner opened in the Winter Garden show she tried a new effect in make-up. The scene was a gorgeous black and gold effect, and she dressed against it in an elusive black chiffon gown and black lace wrap hung heavy with gold tassels and French fruit. The bizarre idea was to gild her face and wear a black wig which would make her look like a lady from "Arabian Nights" or a picture on a cigarette box. What it looked like was not the golden girl at all but rather a black-face make-up, so Marie leaves off the mask now, but appears in the radiant black and gold costume beautifully draped. In a red velvet gown she does an imitation of Ethel Barrymore in "DeChance," looking very substantial, which is later explained when the red dress is torn off on the stage and a jazz outfit found underneath.

There was little to interest the ladies in the way of styles at the American Roof, but a sketch by the Cliff Dean Players, entitled "When the Cat Came Back," offered a good dose of matrimonial medicine. If you don't like your husband, come one else will. Too bad no program discovered the name of the very pretty and vivacious cabaret vamp who comes in to play "mouse" while the cat (the wife) is away. When the cat comes back there is a lively stir, and the husband explains the other woman's hat and coat on the wife's bed by saying he had just had them sent up for her. There is a tip here, old as the hills, of course, but always overlooked by wives. She should have taken the hat and coat, asked no questions, put them on and looked as pretty and modern as the other woman, which is easy enough to do when one has the right clothes. Instead, she keeps the old red sailor with the stiff wings parked on her irate brow and drives the husband in a verbal onslaught to where he says he has taken poison. It was very funny and got the laughs.

Rita Shirley sings plaintively about her lost (I mean married) sister, who deserted the act for a mere man, and arrives at the boys and assures them that they were all her sweethearts, which pleased them greatly, for she looked very kittenish in a pink ingenue frock which she wore until the one to slip between the curtains for a change. She allows her audience to peek in as the French maid helps her into a ducky little yellow kid dress with a hair ribbon that sticks out just far enough to show off her innocent curls. She looked so cute every one applauded, and then she did it. Sang that song about being the baby of the family! In an evening gown she struck her real gait, and with panels of every pastel shade fluttering about her graceful figure she danced to a close finish.

Four English Sisters introduced two dancers who had good taste in

DEAL FOR LOEW-STATE IN BIRMINGHAM IS ON

Site is Selected and Plans are Being Drawn.

Atlanta, Sept. 8. Thomas W. Lamb, architect of the new Loew-State theatre in Memphis, which opens on October 1, is completing plans for the new Loew vaudeville and picture house in Birmingham. E. A. Schiller, general representative of the Loew Southern and Southwestern Circuit, has under advisement three prospective sites for the house which, he says, with the site will represent approximately \$1,500,000. Mr. Schiller, Mr. Lamb and Lionel H. Keene, assistant to Mr. Schiller, were in Birmingham last week inspecting sites under contract and preparing to close for the location purchase.

The new Birmingham Loew theatre will be modeled after the Loew-State in Memphis, which in turn is almost an exact replica of the Loew-Metropolitan in Brooklyn, and the Loew-Palace in Washington. It will seat over 3,500 people.

Albert James is now associated with Cordelia Tilden in the New York Theatrical Exchange. He was formerly with Chamberlain Brown.

dressing, but they were old enough, of course. Yes, they were pretty. But as dancers they were nice, and the smiles were worth a lot of diamonds. Outside of that, no woman further enhanced the bill except a girl who played the piano in a musical act, but she never looked around, so all that could be discerned was that she wore gloves and had a back in her dress, which is what you would expect from any one who plays "The Roarer."

Ann Myers and George Broadhurst, in "The Golden Crock," have a clever scene, "Before and After Marriage." The idea is not new, but ever amusing, for nothing so delights men or women (and there are ever so many women coming to burlesque since it has been promoted on Broadway) as to see a scrapping couple and bet which will get the worst of it. Ann is quite pretty enough in an orchid and lace dress to deserve the order of his suit before marriage, and far too pretty to be the neglected wife afterward. She always manages to look pretty, even when she does a tipsey number after her visit to the soda counter in the drug store. She is an interesting prima donna who does not make so much music singing as when she glides about shaking the sequins in her many glittering gowns. Her first appearance was as Theda Bara. She wore a magnificent jet black affair, constructed of a whip of black satin lined in yellow and draped in serpentine effect.

Her hat was a wasplike cap with long wings extending to great lengths. One cuff was fastened to her wrist, and other details were lost because every one was interested in the missing belt supplanted by a band of fringe. When the scene requires quick action the lady snatches her train to the knees tree chair! Then there are very nice gold colored clippers and stockings to admire. Later the lady is arraigned in the police court, charged with making a scene crossing the street on a rainy day. The police station gives the choristers an opportunity to drill in natty little blue velvet uniforms with a bright assortment of brass buttons. The chorus all through is very neat, very friendly, and nicely behaved. In a Tyrolean number they appear to great advantage in Alpine hats with snowy red feathers and white satin Swiss embroidered suits. Madeleine Rice leads this number and looks sweet in a white chiffon gown with a simple and modest hat strewn with flowers. Another white sequin gown is worn by Miss Rice to good effect. Nothing is more lovely or age-subtracting on the stage than white, especially when it is clean white, as was hers.

Ann Myers, of course, as the siren of the show affected more delicious effects, ranging from corset to purple, and closed in a cloth-of-gold harem skirt overhung with blue panner. Her Bacchanalian cape of gold with luscious golden clusters of grapes hanging from either side was the newest idea in her wardrobe, all of which, however, would be hard to outdo anywhere along Broadway. One particular thing noticed in the designing of the gowns was the half-way effect. A drape or panner on one side of the skirt, the other side was plain—a mit on one hand, the other were none, and a cuff never came in pairs, although most of the gowns managed to include saucy little wristlets that jangled or glittered with the dance. The biggest scene was the Ragged number, when they sang "Bahama Rose," which invited a dizzy parade of oriental show girls balancing head dresses as big as the law of gravity would allow. There was one show girl as pretty as any in Mr. Ziegfeld's "Follies" who wore a gold sheath with blue circles in design and a gold and blue cap to match her pretty blond hair. This girl was unusually pleasant and sweet and had her place on the end.

They say too theatre is the greatest educator in the world, so if the bill at the Colonial did nothing else, the sketch "Hard Boiled Hampton" (Harry Holman Co.) introduced the very latest thing in stenography. How to dress for business has long been a topic of interest. Let not every wife imagine that her husband has a steno as pretty as the two girls in Mr. Holman's sketch, but every man may hope that one day he may get one as trim and business-like (even if she can't spell Schenectady!) Who can? These two girls were nameless on the program, but may be distinguished because one was a blonde and the other a Titan beauty. One wore a blue serge dress with a buckle belt, a quaint round yoke with accordion-pleated taffeta, and her hair looked as though the little lady kept regular appointments at the shampoo parlor. The auburn-haired girl wore brown, always a wise blond. It was a clever piece of business to dress these two girls like human beings, for they were a relief after a bill of over-frilly dancers. The plot of their sketch had nothing to do with how to be a failure in business, but indicated that one way to get your salary raised is to say "thank you." That might go in show business as well, if anyone is old-fashioned enough to try it. Ann Norman (Toney and Norman) was another example of feminine neatness. She wore a pink jersey tuxedo suit, braided prettily, and set up with a white lace waist coat. Her hair, too, was a joy to behold in its sleek, well-brushed, coil. Hair is an important thing in the theatre, but so few women, even those who spend thousands on costumes, seem willing to spend a few minutes in regulating their locks. There isn't a man in the world who doesn't love a well-groomed woman like Ann Norman. "You know what I mean!" That's the name of their act, too. Miss Ardine (Bradley and Ardine); the Ford Sisters, and cunning little Adelaide Mason (with Thomas Patricia), were busy little ladies, doubling with the Palace this week. They were obliged to hurry their acts a little, and omitted a few expected changes and that sort of thing, but at that, all any one of them had to do was wish on eyelash to see the show!

KEITH OFFICE STOPS BOOKING SABLOSKY & MCGUIRK HOUSES

Will Not Permit Separated Bookings to Secure Partial Supply of Keith Acts—Globe and Broadway, Philadelphia, Shut Out of Keith Exchange.

B. F. KEITH OFFICES CLAIM 50% SUN HOUSES

Contracts Only Waiting to Be Signed.

At the Keith offices this week it was said applications for bookings from managers booked by Gus Sun amounted to 50 per cent. of Sun's total bookings.

Contracts only were to be signed to complete the booking agreements with the Keith exchange. It was further stated.

The Sun houses continue to be independently booked by that manager who has established headquarters in New York City.

The Keith office has discontinued booking for the Globe and Broadway, Philadelphia, two of the Sablosky & McGuirk string of vaudeville theatres.

The Sablosky & McGuirk circuit has several theatres in and around Philadelphia. Most are booked by the Amalgamated Agency, which formerly held B. S. Mason. The firm secured the Globe and Broadway through some deal with Fred Nissen-Nirdlinger in Philadelphia, and these theatres continued to be booked through the Keith agency, while the remainder of the firm's theatres were supplied by the Amalgamated. Since Mason left the latter it has been headed by Sablosky & McGuirk.

At the Keith office an explanation of the severance of business relations with the Philadelphiaans said that the Keith agency has concluded it will not handle separated bookings; that the Keith office must book all houses belonging to any management applying for acts or none at all. Where Keith bookings are given, it was said, the trademark of "Keith's" usually went with it. In this way it was stated the prestige of "Keith's" in vaudeville though attaching to one theatre booked through the office might lend lustre to other houses of the same chain not so booked.

RULING HOLDS AGENTS FOR CANCELLED DATE

Wirth-Blumenfeld Said to Book Without Authority.

The V. M. P. A. again calls attention to the rule that agents must have the written consent of artists to sign contracts for them, for bookings. In the event that an act is booked without the written authority and the act refuses to play the date, the V. M. P. A. has ruled that the agent will have to stand any financial damages incurred through the artist's refusal to play.

A case in point that came up recently was of the act called Carson's Melody Makers, who were booked by Wirth, Blumenfeld and Co., to play the Monart, Elms, one of the houses supplied by the National Vaudeville Circuit, beginning Sept. 8 (first half) and playing second half (Sept. 9) at the Victoria, Rochester.

Last week the act notified the National Vaudeville Circuit it would not play the date as Wirth, Blumenfeld and Co. had not been authorized to book it. The National Vaudeville Circuit complained to the V. M. P. A. following the act's refusal. An investigation was made and the claim of the act followed that no written authorization had been given Wirth-Blumenfeld.

The V. M. P. A. has also started a crusade against the practice of certain agents telling acts they are booked when they are not, in order to hold them for filling in a possible date. Wirth-Blumenfeld reported recently to the V. M. P. A. it had booked an act in Keeney's, Brooklyn, with Fred Curtis. The act refused to play the date. Investigation by the V. M. P. A. brought out that Curtis had no knowledge of the booking in question.

ANOTHER ALBERT CURTIS.

Albert E. Curtis, formerly of Lina Anger and the Curtis Boys, writes from Philadelphia explaining that he is an entirely different person from the Albert Curtis recently arrested in New York and described as "the best after-dinner burglar in New York."

Traveling with Husband. Mabel Russell (Mrs. Eddie Leonard) has accompanied for the present her vaudeville act, booked and routed for this season, owing to a temporary illness.

Miss Russell will travel with Leonard as she has in the past several seasons.

MANAGERS' RULINGS CREATE UNREST IN ENGLISH SONG WAYS

Variety Proprietors Object to General Release of Numbers to Professionals—Put "Hits" in Several Places on Bill—General Situation.

The popular song situation in England at the present time is in a peculiar state of unrest and is due in the main to the arbitrary rulings of the variety theatre managers. They object, for one thing, to the published popular number which is released in general to the profession and often is employed in an act's routine from two to six times on the same bill. This is an undesirable feature (as it is here), but is frowned upon the stronger by the British contemporary in comparison to the American manager.

Years ago, as now, the leading English artists employed specially written, restricted material only, as a result of which a particular song did not penetrate the outlying districts before a period of two years. Hence it took all that time to "make" a hit song. When the Two Solo years ago first introduced Louis Miller and Irving Berlin's stuff, dating from "Alexander's Ragtime Band," the first American song to become popular in England, the British public took to it and it has been the usual thing ever since. The British public likes American songs.

Plants Building.

To prove to what extent the English artists are prospering in acting as agents for American music concerns, one has only to watch the three enormous plants at present under construction in London which will house as many as 100 artists in all. Any publisher or composer, English artist favor the popular songs in preference to the restricted material for the simple reason all the other men now devote themselves to writing that kind of stuff. There isn't enough of it in specially written songs for the authors in comparison to a royalty arrangement on a published number. If a restricted number happens to be published, as is often the case when an artist like Willie Hard employs it, the results are too slow to satisfy the composer than where it is generally employed by scores of artists.

There to Stay.

It is evident the popular song in England is there to stay despite the managers' agitation to revert to the old school of acts employing restricted numbers only. Meanwhile they are raising considerable hullabaloo in the local trade papers in objection to the popular song vogue. As a means of tempering and arbitration, some of the British publishers grant performing rights to some new issues to a few select performers, which is a practice not unknown in the States, but a "natural" that has been tried and proved on this side of the Atlantic first always creates a demand among the profession in England, with the result it is repeated often on the same bill or causes dissatisfaction among the competing artists and annoyance to the managers.

MUSICIANS' STRIKE OVER.

Indianapolis Man Accept Terms Offered Before.

Indianapolis, Sept. 8. The strike of union musicians has been settled after a walkout of four weeks duration.

An increase of 25 per cent. in salaries was granted by the managers. This, it is understood, is what was offered the musicians before they struck.

Joseph N. Webber, national president of the American Federation of Musicians, and John J. Murdock, head of the Keith circuit, both attended the meeting at which the settlement was arranged, and it is understood that they were instrumental in bringing it about.

SONG PLUGGING EXTRA ACT.

San Francisco, Sept. 8. Phil Furman, representing Irving Berlin, Inc., appeared before the acts of "Mammy's Affair" at Ye Liberty in Oakland last week, singing his firm's songs.

Furman sang from the pit following some comedy business with a chorist. It proved a novel "song plug."

TWO HOUSES CHANGE FROM SUN TO KEITH

Delaney to Book Wheeling and Steubenville Theatres.

Beginning about Oct. 1, or possibly a week prior to that, the Victoria, Wheeling, W. Va., and Palace, Steubenville, Ohio, now booked by the Sun, will change their booking affiliations to the Keith office. Billy Delaney of the Keith agency will book both houses, Wheeling playing six acts and Steubenville five. Both are split weeks.

George Schafer, owner of the Wheeling and Steubenville houses, signed a contract for the Keith booking last week. The delay of two or three weeks before the two houses will take up the Keith bills is occasioned by some outstanding contracts for acts booked some time ago by the Sun representative.

KUSELL 50-50 SATISFIED

Says Theatre Owes Him Nothing and He's Same with "Frelco."

Dan Kusell, owner of "Frelco of the Day," had not heard this week from the members of that company in reference to a disputed claim for salaries growing out of cancellation of the act at the Rialto, Chicago. Kusell stated that he consented to the act being taken off the bill after Monday when he learned that a chorus girl had replaced the leading woman, and that his contract with the performers was for pay only for performances actually played.

While no formal complaint has reached the V. M. P. A. or the N. V. A., the manager of the act in Chicago did demand the remainder of the week's salary from Jones, Lantini & Schaefer, and was told that since the contract called for certain principals and those principals did not appear, the contract did not apply. He was then referred to the V. M. P. A. if unsatisfied with that decision. The performers urged the manager of the company to take it up higher, feeling that in this way a ruling might be won whereby the theatre would pay the balance and the performers would thus get their share of it, and said they would go to the N. V. A. for a decision as to their rights on this.

The manager of the act did not pursue the matter, at least so far as record of it has reached the manager or actors' organizations.

Kusell holds that the theatre owes him nothing and that he owes the company nothing, and that the company owes him hundreds of dollars in I. O. U. receipts which he produced.

AFTER CINCINNATI HOUSE.

Nector and Talbot Would Extend Their Holdings.

Cincinnati, Sept. 8. It is said that Thomas J. Nector, local Democratic leader, and George Talbot, manager of the People's Theatre Amusement Co., are trying to buy a combined vaudeville and motion picture house here for \$75,000.

The same of the theatre has not been divulged. A company headed by Nector and Talbot own the people's and Houch theatres.

Astoria, C. I. House Seats 2,500.

The new Astoria theatre, now building in Astoria, adjacent to Long Island City, by Ward & Glynn, will play pop vaudeville and pictures.

Billy Marcus will book the house. It will have a seating capacity of 2,500, scheduled to open about Oct. 1. The Astoria will split with one of the five other pop price houses operated by Ward & Glynn in and around Brooklyn.

CIRCUSES INCREASING SALARIES NEXT SEASON

Ringling's and Barnum-Bailey Pay 20 Per Cent. More.

Performers in the big top outfits will have an increase in salaries for next season. Schedules for all acts to be offered contracts in the Ringling Brothers and Barnum & Bailey show have already been made out and practically every turn will receive 20 per cent. over this year's salary. The Ringlings ordered the increase voluntarily, despite the general raise in salaries allowed this season.

Both the Ringlings' circus and the Sells-Floto shows will work for a change of complement for next season, both outfits going after foreign novelties. Few acts have come overseas since 1914, conditions following the cessation of the war bringing about dislocation of some acts and keeping others on the other side.

Both shows will end their seasons next month, several weeks earlier than usual because of the presidential election. Since both wind up the season in southern territory both are similarly affected, for in the south election brings about more civic excitement than in other sections of the country. Most of the communities prohibit circuses from showing around election day, the maximum limit being 30 days prior to that event.

The Ringling show will close its season Oct. 22 in Virginia. Sells-Floto stops in Texas a week earlier.

BARNUM SHOW SOUTH

Makes Gulf Territory Early With Coast Out.

The new route card of the Barnum show, out this week, gives the stands up to Oct. 1, "has the show in Lake Charles, La., after working south through Kansas, Oklahoma and Texas.

The age got into the extreme southern territory early this season owing to the abandonment of the trip to the Pacific Coast, as was forecast. The ten-day stand on the Chicago lake front was contracted.

Following are the dates after the Labor Day stand in St. Louis:

Sept. 7, Springfield, Ill.; Sept. 8, Peoria; Sept. 9, Galveston; Sept. 10, Davenport, Iowa; Sept. 11, Cedar Rapids; Sept. 12, Kansas City, Mo.; Sept. 13, Emporia, Kan.; Sept. 14, Wichita; Sept. 15, Independence; Sept. 16, Tulsa, Okla.; Sept. 17, Oklahoma City; Sept. 18, Fort Worth, Texas; Sept. 19, Dallas; Sept. 20, Paris; Sept. 21, Greenville; Sept. 22, Waco; Sept. 23, San Antonio; Sept. 24, Austin; Sept. 25, Brenham; Sept. 26, Houston; Oct. 1, Beaumont; Oct. 2, Lake Charles, La.

THREE SETS OF MUSICIANS.

An precautionary measure to meet a threatened strike of musicians in Newark, Labor Day, double orchestras and in one instance a third complement of musicians were sent to the Newark vaudeville houses.

The Newark musicians are asking for a 65 per cent increase. No trouble occurred, the emergency measures taken by the different vaudeville circuit managements, it is understood, having forestalled action by the Newark musical union.

ORPHEUM JRS. CHARTERED

San Fran. Has \$100,000 Capital; Los Angeles \$150,000.

San Francisco, Sept. 8. Articles of incorporation of the Junior Orpheum were filed with the county clerk last week.

The Junior Orpheum is incorporated for \$100,000 with Attorney S. Lansburgh, H. H. Campbell, Waldron Johnson, E. Fry and J. Stratton as the subscribing directors. At the same time the Junior Orpheum of Los Angeles was incorporated for \$150,000.

BEGIN ON LOEW'S, TRISCO.

San Francisco, Sept. 8. Ground was broken this week for Loew's State theatre at Market and Taylor streets. Construction on the Union Square theatre will start upon the completion of the plans now being drawn by the Reid Brothers, architects.

OPEN ACTS OF THE SHUBERTS MAY FIND PLACE WITH FOX

Fox's Booking Staff Not Alarmed Over Position of Audubon—Only 50c. House in Neighborhood. Loew's Rio Reported Ready for Switch.

CINCINNATI MUSICIANS STRIKE TALK IS ENDED

Murdock and Webber Bring About Settlement.

Cincinnati, Sept. 8. Local theatre managers and the musicians' union have come to an agreement which will prevent a strike. Keith's Palace, Empress, Olympic and other larger picture house musicians will receive \$41.50 a week. The Grand and Lyric orchestras members will get \$45 a week for nine performances.

The salary of Jake Rohrer, orchestra leader at Keith's, will be \$70 a week; Henry Froehlich, Grand, and Theodore Hahn, Lyric, \$65, and leaders at the burlesque houses (the Olympic and Empress), \$60.

Joseph Webber, of New York, international president of the Musicians' Union, and John J. Murdock participated in the conference preceding the settlement.

SUSPEND BILLY GRADY.

Loew Keith Privileges Temporary—Is in Eddie Koller Office.

Billy Grady, the vaudeville agent, has been suspended by the Keith office and temporarily loses his booking privileges on the fifth and sixth floors of the Exchange.

Grady is in the Eddie Koller office.

The alleged reason for the suspension was that Grady took advantage of the prevalent shortage of headliners and accepted Newark, N. J., from Lawrence Goldie for one of his acts. Later another booker asked Grady if he had a headliner open and also the act's salary. Grady thereupon quoted a higher figure than he had agreed upon for the Newark engagement, and upon acceptance, Grady notified Goldie the act couldn't open at Newark.

When Goldie discovered the act was opening at another house he took the matter up with the heads of the office and Grady's suspension followed.

Grady is the fourth agent to be suspended in the past six months.

CHILD'S PRAYER IN COURT.

Daughter of Vaudevillians, Fanchon Fifer, Remains with Grandmother.

Denver, Sept. 8. Called to the stand by Judge Ben B. Lindsey, Fanchon Fifer, aged 7, recited the prayer, "Now I Lay Me Down to Sleep," and as proved to the court that her religious training had not been neglected by her grandmother, Mrs. Josephine Milton, who lives here. The child is the niece of Frank Milton and the Long Sisters, vaudevillians.

Action had been brought by L. B. Fifer, the child's father, to recover possession. He is now a buyer for Marshall Field in Chicago. Formerly he was in vaudeville with the child's mother who died two years ago. He declared he no longer cared to support the baby girl if he could not have her with him.

After the prayer recital Judge Lindsey ruled the child should remain with its grandmother.

KALINE CORPORATION.

Armand Kaline (Kallow and Amelia Moore) has organized a corporation to produce acts for vaudeville. The first now in preparation is "Temptation." The concern is capitalized at \$10,000.

The directors are Armand Kaline, Harry Sachs Hochheimer and Donald Miller.

MURDOCK BACK.

John J. Murdock returned to the Keith office Tuesday, with his foot in a bandage. He is still suffering from the broken bone near his ankle brought about when he slipped a couple of weeks ago.

The booking force of the William Fox vaudeville circuit does not appear alarmed over the position of the Audubon, sandwiched in at 16th street and Broadway between Keith's Hamilton, 20 blocks south of it, and the nearly completed Moss Coliseum, 16 blocks above it.

The Fox office, according to report, will take over all open time of acts booked with the Shuberts which those acts may have while playing under Shubert contracts. There will suffice to give Fox the feature turns the Audubon is looking for and has had in the past, before the Keith office put a damper on the big time turns appearing in the Fox houses, say the Fox men. Other turns for the remainder of the bill they are not worried about at all, from their conversation on the subject.

Another item in favor of the Audubon, according to the Fox staff, and the same point is made in favor of Fox's City on 14th street as against Keith's Jefferson on the next block east, is that the Fox scale, up to 10 cents top in the front rows of the orchestra, and with a split week change of bill, remains in each district, the only house of its type. Keith's Hamilton is charging \$1.50 top and the Jefferson has the \$1 scale.

It was reported early this week that there is an early prospect of Loew's Rio just above the Audubon and now playing pictures taking on the Loew gap vaudeville policy.

LOEW TURNS OVER LOSER.

First Successful Policy in 10 Years Predicted for Grand, Tulsa.

Tulsa, Okla., Sept. 8. It is predicted here since the opening Monday that the Midway Loew vaudeville and picture policy at the Grand opera house will be successful, marking the first time that has happened at the Grand in 10 years. The house has tried everything in amusements, with one failure following another.

Three weeks ago Loew took over the Grand, moved William Jambo from the Garden, Kansas City, to look after it, spent around \$1,500 in publicity for the opening and Monday the Grand had the biggest matinee attendance Tulsa has ever seen. This was against the opposition of the Royal with a six-act bill and a Fairbanks picture.

The Grand had for the first show Hanley and Frie, Morton Brothers, Hall and O'Brien, Robinson and McCabe Trio, Kharo Brothers and a five reedy of James K. Hockett in "Ashes of Love." Morton Brothers played here some time ago, booked for another house through the W. V. M. A.

BILLED DENIHAW'S DANCERS.

Akron, O., Sept. 8.

The Fether & Shaw houses here have billed the Denihaw Dancers with Ruth St. Denis to open next week. The act is playing next, coming from the coast, where Ted Shaw has a dancing school, and formed the act.

This week at the new Miles theatre is another Shaw act, Marguerite Peters and Co., seven people. The act is usually billed as that. The Miles house billed it as the Denihaw Dancers, without Ted Shaw having authorized that billing, according to the story.

The original turn probably will be called Ruth St. Denis and Co. when opening next week.

MID-WEST'S MONDAY OPENINGS

All of the R. F. Keith theatres in the Middle West, starting with the commencement of the season, open their vaudeville programs on Monday. The towns include Indianapolis, Louisville and Cincinnati.

129TH ST. INCREASING COST.

Proctor's 129th Street is to increase the cost of its split week programs. The raise will place it on a par with the Fifth Ave.

The 129th Street is booked in the Keith office by Lawrence Goldie.

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WHY NOT?

IDENTITY PROBLEM

HERK MAKING INSPECTION ROUND COMPLETING GALLAGHER'S TOUR

**General Manager Saw 20 Shows and Found Only
Three Below Wheel Standard—More Attention
Must Be Paid to Program Announcements.**

L. H. Herk, president of the American Burlesque Association, left New York Tuesday for the purpose of completing an inspection of the various American wheel attractions, made in part by George Gallagher, the A. B. A. general manager, on his recent western trip.

Mr. Gallagher looked over 20 shows during his ten-day trip and reported that three below the American wheel standard. These shows are given two weeks in which to make the changes necessary to bring them up to desired form. In addition to making inspections of the remaining shows on the wheel, Mr. Herk will make a reinspection of the three reported off. In the past the three have not been brought up to standard, Mr. Herk refused to state what action the American wheel would take. In the past it has been the custom to call for one more revision. If the American officials' orders are then not carried out and the below standard shows not fixed properly, the promoter failing to obey instructions as had his franchise revoked.

A general order will be sent out by the American this week instructing advance agents and show managers to take better care of their program matter. The programs must conform to the show as given in the stage. In many instances last season some shows went from hand to hand with people listed on the program who were not in the performance, having been replaced. The order will also call for more attention to be paid to the programming of song numbers. If a number is replaced it must be changed on the program.

BARNEY GERARD SUES.

Claims Kahn & Bauman Sued Him in Scenery Deal.

Barney Gerard, through his attorneys, House, Grossman & Vorhaus, has brought suit against Kahn & Bauman, the scenic artists, for \$1,687.50. The amount sued for represents the difference between \$1,687.50 and \$600. The first amount was the bill rendered by Kahn & Bauman for retouching the scenery of Gerard's "Some Show" (American Wheel).

Gerard alleges the work was not to cost more than \$600, but that Kahn & Bauman refused to deliver the scenery until the \$1,687.50 bill had been paid.

Gerard claims he didn't have an opportunity to look at the scenery until it was "hung in Toronto, when 'Some Show' opened there this season.

After looking it over Gerard decided the charge was excessive. Gerard further claims the repairs and retouching were not as represented.

REBUILDING LYCEUM.

Washington, D. C., Sept. 8.

Work is about to start on the practically new theatre that will surround the stage of the former Lyceum. It is to play American wheel shows and may be called the American.

The new structure will seat over 2,000, with 1,134 on the orchestra floor.

INSIDE STUFF ON VAUDEVILLE

Tips for stage hands, although taboos by the stage hands' union and reported in the past to have been refused by the crews of two or three houses outside New York City, do not seem to be universally scorned. Of late instances have arisen where the theatre's crew evidently believed a tip had been forgotten by an act and asked for it. In one instance an act was telephoned to at its home. The request was based upon a charge of some slight service performed by one of the crew, for which he had not been paid at the time. This was mentioned to the person who phoned, and the reply was that that had been considered a tip, while the bill for work was still due. One act laughed when asked if stage hands were refusing tips. Said if they were he had yet to play those towns. Mentioned as an aside that his weekly tips now ran to between \$50 and \$75. The matter isn't published to belittle stage hands, but as a peculiarity over the opposite ways stage hands in different cities apparently view this order of the union. There isn't any doubt the stage hands refused to accept tips as reported, and there isn't any less doubt that in the above case and other cases mentioned stage hands look for the tips as of yore. Nor is there any question as to the reasonable tipping of stage hands by those on the bill to whom the crew render more than the routine service. Many acts demand extra attention. They want it when they want it, and want the work properly attended to. The union seems to have overlooked this point, that vaudeville is different from the legit. Often the stage hands are impromptu actors, either behind the wings or before the footlights.

The Bills Next Week pages in Variety weekly look formidable at first glance and seem to cover a load of vaudeville. They do, but there is much more. Any number of booking offices refuse to give Variety its bills for the coming week. Not because they don't want Variety to have them, but through being in fear the larger booking offices will obtain a line upon what they are playing. In about 90 per cent. of those possessing fear it is a foolish fear, as the larger offices secure reports of all bills in one way or another. The smaller bookers don't believe that, however, and think they are hiding away their weekly programs. Among the circuits that hold back their vaudeville programs from publication are the Fox office, Sun circuit (though Sun gave out his shows when booking through Keith), Amalgamated (formerly Moss), and when Moss was heading that agency before joining Keith the bills were similarly held back. Walter Pinner, Joe Eicht (both of the latter booking from New York and handling small houses upstate and in Pennsylvania), besides which are vaudeville booking agencies of different degrees and ratings in Philadelphia, Pittsburgh, Cleveland, Buffalo, Toronto, New Orleans, Atlanta and Seattle. On top of these are the mixed agencies that supply material to picture houses, and other agencies here and there which may be booking one, two or more houses on the split or two-a-day or daily plan. Which means that if the act looked for is not on the Bills Next Week pages, that is no surety they are not working. They may be "hiding away." "Hiding away" is generally a lower salary for the house engaging the act. Last week an act waiting to secure a route in the Keith office at its figure (salary) played a hideaway for \$200 less than the amount wanted from Keith.

There are golden days for the vaudeville agents. Few if any but have a clean sheet. "All working" has grown to be a stereotyped reply from an agent. The search for new material goes on.

Demarest and Collette have been booked for London and plan sailing Nov. 30, under a contract calling for eight weeks' guarantee. The team has a two-fold purpose in taking the English tour, Miss Collette being desirous of seeing her child attending school there and William Demarest to arrange for the manufacture of a small patent device. The patent is a pocket humidifier designed to keep pipe tobacco moist and it fits into the top of the several styles of tins in which the tobacco is sold, and may be changed from one tin to another as desired. Failure to secure steel here and the tip that it is more easily obtained and at a better price makes it likely that the Demarest patent will be made in England. Carl Demarest, his brother, who before the war was a standard artist in the big houses, is still unable to work. He is a shell shock victim.

BURLESQUE GIRLS ARE AGAINST CUTS

**During Shortage Managers
Signed \$40 Contracts.**

A number of chorus girls working in burlesque seem to have a legitimate kick against the managers of the shows. They are protesting against a \$10 cut in salary that some managers are making on contracts that were signed at \$40 a week when girls were scarce and all the shows were bidding for them.

End workers especially were scarce and a number of these girls received the \$40 contracts. With the season three weeks under way and the rank and file of chorus members fairly well taught in the terms the managers are cutting salaries.

One girl with a show around New York summed it up with: "Managers were offering everything to girls just as the shows were going into rehearsal and a number of contracts were handed out at \$40. Now that there is no possibility of getting another show right off the reel and the rehearsal period is over they are cutting the salaries. They know that they have the girls at a disadvantage and are making the best of their opportunity. But is it fair? The girls will know better next season and all join the Chorus Union."

HARRY STEPPE MARRIES

Kathryn Rose Replaced by Vic Dayton in "Tid Bits"—Wedding Too.

Harry Steppe, principal comedian with "Tid Bits of 1939," an American Wheel show married Vic Dayton in Chicago, Aug. 16.

Miss Dayton replaced Kathryn Rose in the show and the wedding followed.

NAMED GERTRUDE HAYES, JR.

Gertrude Ruffin, cohost with Barney Gerard's "Follies of the Day," will be known hereafter professionally as Gertrude Hayes, Jr.

The original Gertrude Hayes in private life is Mrs. Barney Gerard.

DECORATE COLUMBIA FRONT.

The front of the Columbia on Broadway is carrying its first decoration, a string of pastel portraits above the entrance.

MARRIAGES.

Rose Hoey Stevens, prima donna, to Leroy P. Bergen, non-professional, on July 31, by Rev. Benjamin Clark Warren at the 15th M. Methodist Episcopal Church, New York.

Jane Green to James Rhyer. "The Midnight Rounders" at Beechurst, Long Island.

Three theatrical weddings took place at the Hippodrome last week when Helen McDonald, chorus married Joseph Brown, an employee of the stage department. The second marriage united Mildred Barton, of the ballet, and William Murray, of the Four Nations. The third marriage was that of William Fleming, for 15 years in charge of the wig department, and Maggie Mouley, both English.

Mme. Marie Yung, ballet mistress of the Chicago Opera Company, was married to Sander Rabinovitch, vocal teacher and musical director of the Redpath Lyceum Bureau. They were married in Chicago by Judge Sheridan E. Fry.

Bruce McRae, Jr., son of Bruce McRae ("The Goldiggers"), to Nell Brinkley, artist on the Hearst papers.

BIRTHS.

To Eugene I. Perry, manager of the T. D. theatre, Oakland, and Mrs. Perry, a son.

To Mr. and Mrs. Ben Balkenna (Othe Wood), G and Rapids, a son Sept. 2.

INCORPORATIONS.

American Rides Corp., Manhattan, amusement rides for carnivals, \$19,000, A. P. Lauster, J. Kells, P. A. Bartholomew, 172 West 107th street.

L. S. & B. Amusement Corp., Manhattan, \$25,000, J. Laforce, A. Marks, J. Birmingham, 141 West 173d street.

Carbon Picture Producing Corp., Manhattan, motion pictures, \$100,000, A. V. B. Martin, D. Godfrey, J. M. Carter, Hotel Rutledge.

Kessel-Bauman Picture Corp., Manhattan, \$1,000,000, C. O. Bauman, C. and A. Kessel, Jr., 924 West End avenue.

BURLESQUE REVIEWS

GOLDEN CROOK.

Quite likely the strong impression made by Jacobs & Jermom's "Golden Crook" at the Columbia Monday night was intensified by the fact that this show had been generally and decisively "knocked" before its arrival.

More than ordinary interest had centered upon this production. For many years Billy Arlington was its mainstay, and while he headed the cast there was never any doubt of the strength of the show, both in drawing power and in the worth of the entertainment. Two years ago Arlington withdrew and John Jermom found it extremely difficult to maintain the standing of the attraction. The result was the return of Arlington to the cast and the perfect restoration of "Golden Crook" to its place squarely among the leaders on the Columbia circuit.

Again Mr. Jermom was confronted with the problem of replacing Arlington. He knew from experience what he was up against, and determined this time to make "Golden Crook" more attractive than it had ever been in its best days. He threw out every vestige of the old show and employed a new cast from top to bottom. And it is to be recorded here that Mr. Jermom has succeeded, probably far beyond his most sanguine hopes.

There has not been a better all-around burlesque show than was given at the Columbia Monday night. The curious circumstance is, there is not an individual in the cast whose work carries a distinctive punch. Several there are that score strongly, but it is in the team work, as yet not fully developed, and in the material furnished and the excellence of the stage management that "Golden Crook" reaches its high mark. The production is beautiful and extensive as to scenery and costumes, but these details have always characterized the Jermom shows and have value only as embellishments.

From the beginning to the finish of the performance there is not the slightest approach to suggestiveness. It is as clean and worthy in this particular as the most fastidious could demand. The book, written by A. Douglas Leavitt, has a definite story that is carried on with just sufficient continuity to sustain interest, and its highly humorous, laughter-provoking incidents occur naturally, and they are so frequent the spectators are kept constantly amused. In fact, "Golden Crook" is decidedly a "laughing show." This means everything to burlesque.

The big individual hit of the performance was registered by Jack Callahan. Two years ago Mr. Jermom put Callahan in the "Ten Tons," where his work was confined to acrobatic stunts. Last year this player was given a part in one of the second-wheel shows and scored so strongly Mr. Jermom, against the opposition of his close associates, decided he possessed first-wheel timber, and assigned him second comedy work. It is no reflection upon the efforts of any other man in this cast to say that Callahan walks away with the show. While he is still noticeably crude in the delivery of lines, he is genuinely funny both in speech and action, and his gymnastics and exceedingly funny antics generally serve to round out a performance that reminds one of Bobby Clark, of "Peek-a-Boo." Indeed, with development that may be expected in Callahan's work, it is a safe prediction the future holds a top place for him in burlesque.

Joe Emerson, for years a popular tramp impersonator, after an absence of several seasons, "comes back" in this performance, and he is doing better work than formerly. He has abandoned the unkempt, dirty dressing of the tramp, and appears in characteristic but neat apparel that is a vast improvement on his old-time make-up. Emerson has "come back" strongly, and he is an enjoyable factor in this new "Golden Crook."

Another newcomer is George Broadhurst, who does a "dope" as a Low Kelly in the earlier scenes and some very good comedy work all through the performance. Mr. Broadhurst sings and dances well, and he is an all-around valuable man. Sam Gould is the straight and does very well with the little he is called upon to do.

The principal women in the cast—Mignon De Valery, Ann Meyers, Madeline Rice and Eva Sully—do all that is required of them acceptably, and they round out a cast that succeeds in putting the show over with a smash that cannot fail to draw the crowds at every point on the circuit. The introduction of a jazz band that is wisely used throughout the performance outside of its specialty gives the show an additional punch.

BURLESQUE CHANGES.

Vic Dayton has replaced Kathryn Rose as prima donna with James E. Cooper's "Best Show in Town."

VICTORY BELLES.

Kansas City, Sept. 8.

James E. Cooper's "Victory Belles" after an opening week in Omaha, where the rough edges were smoothed off and the show put in good running order, was at the Gayety last week and had the distinction of offering the first real novelty of the burlesque season.

The opening act "Girls in Everything," by William K. Wells, and described as a musical cock-tail, disclosed a huge mixed-drink shaker in the center of the stage. Into the shaker music, the book, costumes, stockings, lights and flowers were thrown together with a baseball bat to supply the hit and a slap stick for the kick. These were shaken up and the shaker tilted over and the girls made their entrance down a slide through the shaker. It was a novelty here and well received.

The show is headed by Eddie Dale and Scotty Friedell, who supply the comedy, the former working as a comedy Dutch and the latter made up as a genteel tramp. Emma Kahler, Mattie DeLee, Ned Bennett and Helen Andrews divided the musical honors, each leading several numbers. All worked hard, but none of the numbers registered very forcibly, but one or two taking an encore. The principals all seemed to lack pep and the audience froze up.

Scotty Friedell in a stinging specialty introduced a number of parodies and stopped the show. Russell and Lillian, featured as colored entertainers, wake the bunch up with their eccentric dancing and "hot" stuff and led the finale of the first act with a real old time cake walk which went over.

In the second act Eddie Dale as "Doctor Curren" introduced different chorus girls as cures for his many patients and got away with it. The girls sang and danced and were called upon for more. "Mummy Land" was the closing number and brought the entire bunch of girls out for the biggest flash costume show of the evening.

The show as a whole lacks comedy and the numbers move slowly. The costumes are new and pretty and the show is exceptionally clean. A few changes and a little more laugh producing stuff will make it stronger with the regulars.

WILL R. HUGHES.

'ROUND THE TOWN.

Brause & Franklin offer a fair burlesque show on the average. There are a good many dull moments, particularly toward the opening, but scattered through the evening there are other amusing passages that compensate, and all together the average is satisfactory burlesque. It was at the Olympic this week.

I. B. Hamp and Harry Beutley are the comedians, the former in a grotesque character, half r. e. half silly boy, and the latter as a very ordinary Hebrew dialect comedian with no knack of comedy and a mixed dialect. Hamp in a backbone of the laugh department. He gets away from the familiar methods and wins quick laughs by legitimate means.

In the feminine division there are four principals, led by Shirley Mallette, the trimmest, cutest and most sprightly half portion subveter that has got into these parts of the American circuit so far. She did all a subveter could do to give the organization class, both in her work and in the style and wearing of slightly stage clothes.

The prima donna was Beatrice Rogers, whose figure is of classic tropical luxuriance, and who gave the proceedings an element of dramatic suspense. From the moment when one of the comedians referred to her as one who "was all hills and no valleys," it was apparent to the least sophisticated burlesque fan that somewhere in the course of the night she was going to "shimmy." Here was something to look forward to, and the crowd was at tip-top of expectation every minute, looking forward to a really epic performance.

It came along just before the finale, but was disappointing. The discreet shake incidental to the number "Hold Me" was far from doing justice to Miss Rogers' possibilities.

However, all was not lost, because the chorus earlier had given a really inspiring exhibition of the "shimmy." This performance in its execution by all twenty of the girls was quite satisfying, and made the substantial applause hit of the offering. The numbers were fairly and well done as to stage management, although some of the girls were inclined to sulk. They had got the lead heel sore in the back row and managed to get a front line that made up in trying what it lacked in experience and native grace.

There were two other number leaders among the women programmed as Jane Fox and Vivian.

Continued on Page 22

VARIETY
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Henry Santrey and his Syncopeated Society Band, in vaudeville, held an anniversary celebration at Healy's on the evening of Sept. 1. It marked the first year of the organization, during which it remained intact. That is considered out of the usual in a vaudeville turn carrying the number of people the Santrey act does. The members of the band tendered the banquet to their leader in commemoration. Besides Mr. Santrey there were present all the players, together with a few friends. The menu card listed all members with the matter in brackets the added notation opposite their names: Henry Santrey (Showmanship), J. Howard (Soborn (Our Spirit and Its Result), Henry M. Winston (The Result of Technique), Thomas V. Parcell (The Psychology of Diamonds), Jack P. Barsby (My Experiences in France), Ralph C. Bone (Neatness on the Stage), Carlson D. Gauper (Early Rising and Its Importance), C. Mack Wheeler (Poem, "The Cherry Picker"), John A. Altosino (In Tune with the Universe), Lee Roberts (Chase—Its Mathematical Development), Will Harold (An Ode to the Dollar—Good-bye Forever).

Frank Wirth recently purchased a new sedan Oldsmobile and drove the car from Lansing, Mich., to New York. He used "transit" number plates as is the rule with new cars en route from the factory, but was stopped by a constable in upper New York State. He was compelled to drive back ten miles where the officer aroused a justice of the peace. The latter refused to leave his house. From the window he asked Wirth whether he was "guilty" and Frank replied he guessed he was. The justice then asked whether a \$5 fine was too much. Wirth paid it in a hurry and was on his way.

A layman stockholder of the National Play Corporation started an action against the concern last week, alleging there were no assets. The suit was brought in the New York Supreme Court. The National Play Corporation was promoted by Arnold M. Johnson, who had for an assistant John Lamp, formerly a booking man and more latterly a house manager (Mt. Vernon, N. Y.) for F. V. Proctor. The corporation lately announced a reorganization with new officers, although the post of president then remained unfilled, with no announcement since then concerning that vacancy.

Benny Piermont has received a number of inquiries regarding his eyes since publication of a story recently that he wore dark glasses for a few days. He says he can see three kings as quickly as the next egg.

Marion Kerby was done an injustice in a review from Atlantic City, which said she had a small part. As a matter of fact, she had a large part and her work was highly praised but mistakenly credited to another performer.

Ben Salvani's Novelty Orchestra opened at the Arcadia, Toronto, Canada, this week for a 20 weeks' run. They will also record for the various Canadian phonograph companies, including the Britannia and Berlin.

John Sinopoulis, owner of the Overholts and Lyric in Oklahoma City, passed through here on his way home from Greece where he has been spending his honeymoon. His two wives accompanied him.

George Allen has temporarily replaced Harry Cornell as house manager of the Ophelim, Oakland, Cal. Cornell goes to the Ophelim, said Lulu Cox temporarily replacing Ed P. Levy.

Harry A. Romm has associated himself with Max Landau. He was formerly with Romm and Hines. Miss Hines will continue as a single.

Mayt. Harris and Winters are headlining over the Delmar time.

HOW DO THEY GET THAT WAY?

One of the daffies the other day was an illuminating description of how some occasionally come to those who have been left by an unjust fate to blush more or less unsexed. The modest violet in question was a clergyman. A woman who went to his church thought he was not appreciated and, having money, she hired a press agent to boost the preacher's fame. This press agent was a cunning fellow, and presently, by the word arts known to those graduates of the newspaper world, he began leading the unsuspecting preacher on and on.

Into the mouth of this babe of the woods the publicity hound slipped strange opinions. Wild, bizarre ideas began to flow from those lips so long accustomed only to the soft syllables of prayer, and, oddly enough, these same ideas found their way into newspapers in the form of interviews with the preacher. Fame came to him. He became a public character. Women flocked to hear him. Tired business men were dragged in. Soon the preacher came to regard himself as an oracle. It is often so with those who get into the papers. They see themselves there and conclude they are important, but worse than that conclusion is the biting desire that gets them the desire to continue to appear in the papers. To do this they must think of more and more sensational things to say and do.

Quite so; but what has all this to do with the Rev. Dr. John Roush Straton, self-appointed reformer of the theatre? Oh, nothing, nothing. Only last winter Dr. Straton suddenly found himself famous (if you call it that) as the result of a sermon discussing the clothes of the girls who appear in the Ziegfeld "Follies." Dr. Straton thought they were too few clothes, and seemed to have observed with great care just how few and just what was lacking and just what they had on. Hearing him tell about it was almost as good as going to the show, a bit second hand, but livened up by the pastor's indignation. Unfortunately clergymen are handicapped. They cannot forever be discussing in the pulpit chorus girls and the lace and lingerie worn by these ladies. Too much discussion by clergymen of these subjects leads to invidious comments. They are accused by sinful, unsympathetic souls who are outside in the darkness of the wicked, everyday world of letting their minds dwell too much upon worldly things. This being so, Dr. Straton organized a raid on places where the rough, uncultivated fellows who fought a world war for us were getting, in place of the ginger ale and sarsaparilla they undoubtedly wanted, liquid refreshments of which Dr. Straton did not approve. The raid had been preceded by a personal tow in the course of which Dr. Straton saw and talked with ladies of whom he did not approve, but for whose problem he could suggest no remedy.

Of all this nothing ever came save publicity for Dr. Straton. Soon that, too, died cold. What next? The answer is in the daily papers (in a week, where we find Dr. Straton condemning dancing, declaring that the plea "these dancing masters make that they desire to purify the dance and make it safe to dance" is the mark. You cannot make a rattlesnake respectable and reliable." Dr. Straton, it seems, would ban dancing entirely, and so the beauty and charm and cleanliness brought perfectly before the imagination by such as Pavlova, Genee and others who preach a happier gospel from the pulpits of light, would, if he had his way, be banished. Would a world so robbed be more willing to listen to the Dr. Straton? Would the audiences drift to his church from the theatre?

Churchly congregations pay clergymen to talk, but they don't pay anyone to listen. That may be one of the reasons for light attendance in some of the churches. As far as we ever have heard, Dr. Straton was never accused of being an Apollo. So Dr. Straton when he preaches just talks. As his sermon may be read the next morning in the newspapers, what is the inducement of the doctor's congregation, any part of it or anyone else, to sit through his preaching?

Yet Dr. Straton and all clergymen of his kind want to reach a "great public," the public beyond the church of his selection, the public that reads the papers. To do that a clergyman should be great, and who is there in that profession to accomplish the feat since the late Dr. DeWitt Talmadge of Brooklyn? And Dr. Talmadge did not visit dives, saloons and restaurants to attract attention to himself. Dr. Parkhurst did!

These number two in any line of endeavor never get very far. They are for the bush league. New York is the big time.

INSIDE STUFF

ON LEGIT

Eddie Clarke, author of the book and lyrics of "Little Miss Charity," which opened last week at the Belmont, did not attend the opening or any of the performances to date, as far as is known. Clarke had been at out with the management, which denied him the usual privilege of an author at rehearsals.

R. C. Herndon, director of the theatre, acquired a half interest in the piece, which is the musical version of Clarke's comedy, "Not With My Money." The rest of it is shared between Clarke, Joseph W. Stern and S. R. Henry (Stern's brother), who composed the tunes. Herndon bought in after the musical presentation opened last season and won excellent notices, but could not get into New York because of theatre shortage.

Clarke was not advised nor consulted as to the casting and rehearsals this season, and the piece was well on its way before he found out by accident that it was in the process. He was asked not to appear at rehearsals. Charles De Lima was placed in charge of the staging, the dances being put on by Sammy Lee.

One whole act was thrown out and a new scene introduced at the opening, the show now opening in "one." Clarke remained away, but learned from descriptions how it was being run, and requested Variety to state that, while remnants of his story remain and some of his songs and lines are being used, "Little Miss Charity" as it is played at the Belmont is not his work, and he declines to be responsible for it.

"Lady Billy," the new H. W. Savage musical show starring Mital has received excellent reports in its out-of-town showings. The attraction will probably not come into New York until Thanksgiving, being assigned to Boston for the fall. Zelda Sears wrote the book and lyrics for "Lady Billy," and the success of the piece predicated her retirement from the stage. She aims to devote her time to authorship.

A Broadway producer has his suspicions of a certain author. The manager has produced the author's plays off and on. The thing that aroused his mind was the author always putting off until the next day any matter asked of him which could be performed upon the spot. "It's funny about that fellow," said the producer. "He's never ready. Always tomorrow. And always tomorrow he has it, but he doesn't write like he talks, and I have never heard him say anything that commences to equal the brilliancy of some of the dialog he has written. Often I have suggested a change, and he has suggested a change. Then it's tomorrow. And the change is brought in tomorrow. It is better than either of us spoke of yesterday. I can't quite get it. Guess he must be a Jekyll and Hyde or else he is hiding a Jekyll!"

When W. H. Black's "Silks and Satins" left for the road this week it was \$150,000 in the rear according to reports. This sum includes the cost of the production and the loss sustained at the Cohen theatre during the run this summer. Those interested in the attraction besides Black's interest are Alexander Lawe, a Wall street broker, the Kramer brothers, captain druggists and E. S. Keller, the vaudeville agent. The latter has a 20 per cent. interest in the show, contributing to it the Rock vaudeville production. "Silks and Satins" opened at New Haven Monday.

GET OUT AND VOTE.

Get out and vote. Unless you vote, then organize those who from malice aforethought or stupidity oppose, hamper and otherwise injure the natural development of show business so it can go on and will go on in the same old way.

This year the chance has come to make your influence felt in politics as it has never been felt before. The theatrical vote has been cut to a mere shadow of its real potency by the fact that those who really were citizens of this State were unable to vote here because business kept them away at the time of registration or on Election Day. No such drawback prevents you casting your vote this year.

If you are going to be away, all you have to do is to make application seventeen days beforehand to the Board of Elections in the Municipal Building if you are a resident of Manhattan, at 442 East 149th street if you live in the Bronx, at 26 Court street, Brooklyn; at 62 Jackson avenue, Long Island City, if you are a resident of Queens, and at Borough Hall, New Brighton, if you live on Staten Island.

Remember that your application for a ballot must be accompanied by an affidavit showing that you are a qualified voter. You must affirm that you are away unavoidably and on business. When you get your ballot, mark it just as you would in the ballot box and get it back in person or by mail not later than noon, Friday, Oct. 25.

Once you have voted you can make your influence felt politically. This will bring you a fairer, squarer deal everywhere, all the time.

'TOMMY'S TATTLES

By THOMAS J. GRAY

We know the new theatrical season is now in full force by the great stories the press agents are writing and not getting in the papers.

It's more than an even money bet that Fossil was stopped just in time to keep him from becoming the hero of a "wop" comedy song.

The only bright side to the increased railroad rates for everything is the fact that it may discourage some snooty who still carry dogs.

Then again it will make a quartet wish they were a duo.

Now that the ideal Vaudeville 1001 contest has been decided how about some more contests for the—

Ideal stage crew.
Ideal vaudeville agent.
Ideal song plunger.
Ideal stage doorkeeper.
Ideal ventriloquist dummy.

Hope Harding's idea of doing all his business on the front porch doesn't spread to show business. It's so hard to find out where a manager lives when you want next week.

With a theatrical tongue formed in his name, and his picture published playing an instrument in a brass band, it looks as though the Republican candidate was making a strong bid for the Jazz vote.

Years ago the program for a musical show just carried the names of the producer, author and composer, and once in a while the name of the scenic artist. Nowadays—well, it's something like this—

First drop in scene six painted by the Colorfade studio.
Miss Holter's gown by Miss McCohen.
Tassels on girls' shoes by A. Hangover.
Light effects in coal mine scene by Flash & Smoke.
Handkerchief in upper pocket of Mr. Calloway's coat by Brown & Co., London.

Third drop in scene four by permission of Scramble Magazine.
Wings painted by National Iron Works.
"Wind Shield" number costumes made by Miss. Bitch from plates made by Pittsburgh Glass Co.
Orchestrations by Cymbal Noyse.
Musical leader's dress suit by Home Brown.
Dental work on Mr. Brown's mouth done by the Alaskan Gold Removal Co.

Baseballs used in football scene furnished by American Tennis Co.
Hair pins in scene six by Wire Nails & Co.
Rubber boots worn by girls in "Souce" no. or furnished by the Last-long Chewing Gum Co.
Art director, A. Daub.
Wardrobe mistress, Bessie Trimble.
Stage manager, R. Otto Carter.
Manager for Concrete Producer Co., Mr. Cheque.
Promo representative, H. E. Neverland.
Carriage call in charge of H. Harty.
Night watchman, H. L. Inn.

[The authors and composers' names are not on here on account of the lack of space in this program.]

Poland seemed to get along all right while they had a good piano player for president, when they put in a pianola the trouble started.

The trouble in Europe seems to be due to the fact that the new nations are too new, and the old ones are too old.

Home of David band put on a circus at Boston Harbor as a counter attraction to the Dempsey Mike fight. Guess Mike wishes he had gone to the circus.

The summer home and summer post card season is now at an end. The actors' relations have all gone back to their old home towns and the smiling hotel clerk stands ready with his spear.

Picture actors are not hit by the new railroad rates, they get hit by the trains.

Having Billy H. Van and James J. Corbett featured. The police maintained a top price of \$150 during the Broadway run when the house was booked on a guarantee basis.

Winstone Ames has noted with interest the development of seven young actresses who appeared in his "The Betrothal," and whom he regards as his "theatrical family." All of the girls have landed prominently this season either on the legitimate stage or in pictures. June Walker is co-starring with Charles Cherry in "Scandal," following her work in "My Lady Friends" last season. Bessie Wuester is to play the lead to Leo Carrillo in the Melvyns' forthcoming, "The Tormentor." Harriet Fields attracted attention in "Thunder," which went to the road under the name of "Howdy Funks." May Collins, Betty Hiltburn and Lendys George have all gone into pictures and have "delivered." Winstone Ames was leading woman in "For the Defense." She played leads in a Providence stock, but the others were "unknowns" prior to appearing in the Ames production.

LEGIT STAGE HANDS SET ON GETTING SAME AS VAUDE CREWS

James Lemke, President of I. A. T. S. E., in Conference With Managers—Raise Granted in Vaudeville and Burlesque Because of Extras.

The matter of a raise in wage scale for stage hands in New York City continues a live issue, and, although the local union substituted a request for increases in place of a demand, the men are pushing the issue with the managers. It was rumored that trouble was to be expected, despite the existence of a wage contract which has another year to run. On Wednesday the managers were in meeting with James Lemke, president of the I. A. T. S. E. Though the raise is a local matter Mr. Lemke as the international president was requested to meet the managers since the I. A. guaranteed the contract with the local.

Members of the local appear determined to secure a raise because of the boost granted to stage hands in vaudeville and burlesque houses, managers of the latter houses settling with the men alone. That put it up to the United Managers' Protective Association to deal with the legitimate houses only and it is the crews in those houses who are working for the increase.

From the legitimate managers' standpoint, the increases in vaudeville and burlesque is considered logical since the number of performances weekly exceeds the legitimate theatres. Vaudeville has 14 performances weekly and burlesque 12, with some of the latter playing Sunday concerts.

The new scale for vaudeville allows \$55 for carpenter, \$50 for property man and electrician; \$45 for flyman and \$45 for grips. In burlesque the carpenter's wage is \$50, \$45 for property and electrician and \$2.50 for grips. This includes taking in and out, figured a gratia in such houses. In legitimate houses the crew is paid broken time for that work. The opera scale calls for \$55 for carpenter, property man and electrician, \$45 for assistant carpenter and \$40 for assistant property man and electrician.

Managers say that the road scale of \$62.50 for first men does not establish the pay of the men, who are asking up to \$100 to go on tour.

"HITCHY KOO" LISTENS.

Sampter-Hitchcock Show Deletes "Follies" Material.

"Hitchy Koo," the show put out by Martin Sampter in which Raymond Hitchcock retains an interest of 25 per cent, is now traveling through the south, on the one-nighters, and without playing material Pin Ziegfeld alleged had been taken from his "Follies" production.

Mr. Sampter in New York so stated this week, saying the performance had been cleared of all alleged infringing matter, which adjusted the criminal proceedings instituted by Ziegfeld against the "Hitchy Koo" management in Trenton, N. J.

Among the material charged by Ziegfeld as having unlawfully found its way to "Hitchy Koo" were parts of W. C. Fields' auto scene in the "Follies" now at the Amsterdam; also the out-of-path comedy scene from last season's "Follies" together with the "Melody" number from the same show, since it was produced in the Ziegfeld performance besides one or two other bits.

Sampter says that as all of his attention was directed to the rehearsal of "Hitchy Koo," he neglected the other performance and during his absence, the boys must have slipped it in.

DULUTH ALL UNIONIZED.

During this week all theatres in Duluth have been placed on a strictly union basis following the signing of an agreement between theatre managers and the union. Other agencies aside from the theatres that have been putting on attractions have also signed, making the entire city unionized. Raises in salaries have been granted the musicians, and the local motion picture operators, including the likes of all previous theatres.

CANTON OPPOSITION FOR FIBER AND SHEA

Bernover to Build Legit House There Seating 2,000.

Canton, Sept. 9. The Fiber & Shea Amusement Company of New York, for many years lessees of the Grand Opera House here, the only playhouse offering road shows, will have their first opposition within a year, when Phil J. Bernover, part owner of the Alhambra here, builds a movie theatre to seat 2,000 persons in the heart of Canton's downtown business district at Sixth street and Market avenue.

Bernover said work would be started on the building this fall. Bernover told the Variety representative that he proposes to make the theatre one of the most modern and best equipped between Chicago and New York.

He will provide ample stage accommodations as the largest productions on tour can be brought to Canton. Canton has for many years been in need of a good playhouse.

It is also rumored that ground will be broken here soon for a big vaudeville theatre in Tuscawamus street West by H. H. Tanken, local steel magnate. He announced plans several months ago for this theatre, but owing to the mounting cost of material the project was halted.

AISTON WILL STAR BALL IN LEGIT

Quotes Nathan on "Lightnin'" and "Tennessee's Pardner."

Arthur C. Aiston will star Foster Ball in an elaborated three-act version of "Gee Whilliker" Ball's present vaudeville sketch. The play like the sketch will be a re-written version of "Tennessee's Pardner," a rural piece that was a big money maker a generation ago.

In the statement issued by Aiston announcing Foster Ball's starring tour, Aiston quotes George Jean Nathan, regarding a certain similarity said to exist between "Lightnin'" and "Tennessee's Pardner."

The Nathan quotation, which is part of an article appearing in the "Smart Set" some time ago, says in part "the very character and lines which have made the play called 'Lightnin'' the biggest popular comedy success of the present season, are the same character and lines precisely that made the play called 'Tennessee's Pardner' the biggest popular comedy success some 20 years ago."

EDNA WALLACE TO STAR.

Reported Engaged by Anderson for "Around the Corner."

San Francisco, Sept. 9. "Just Around the Corner" is again reported to be produced by G. M. Anderson on the coast. This time Edna Wallace Hopper is scheduled for the leading role.

McNAUGHTON OUT OF MELODY

Myra Mae, N. Y. Sept. 9. After "The Magic Melody" opened here last Thursday, Tom McNaughton featured comedian of the play handed in his notice. His estimate arrived before the show left town to study the role.

McNaughton is not over well from arthritis, and did not want to open, having asked Warner & Rosenberg, the management, to release him. They thought at the time he wished to enter a Broadway production with his wife, Alice Lloyd and later of course, they presented after some McNaughton was not particularly at the May later resign the show.

"BREVITIES" SET FOR THE WINTER GARDEN

LeMaires' Piece Succeeds "Cinderella" in Two Weeks. Booth Century Manager.

George and Rufus LeMaire's "Broadway Brevities of 1938" is due to succeed "Cinderella on Broadway" at the Winter Garden in two weeks. "Brevities" was booked for the Lyric and was to have made its debut there this week, but it was switched to Philadelphia for polishing purposes prior to the Broadway premiere.

"Brevities" is figured to have received a great "break" in the Garden booking, especially since it is the LeMaires' initial production. "Cinderella" was a weak attraction from the start and the announcement of a second edition last week with Marie Dressler added to the cast could not measure to the box office standard required at the Garden.

There is likelihood of Eddie Cantor joining the cast of "Brevities." In light of the Garden booking and with the already strong cast including Cantor it will have a corking line-up even for the Garden. Incidentally the "Brevities" takes Stanley Sharpe back to the Garden since he is company manager of the LeMaire outfit. Jim Early is regarded as a fixture as the Garden manager.

Earl Booth, prominently identified with the Actors' Equity Association, has been engaged as resident manager of the Century theatre by the Shuberts. The selection was made, it is said, by Lee Shubert, who was cognizant of the splendid war record of Booth, who developed into an organizer of note while in the army. He left the service with the rank of colonel.

Earl Booth was appointed chairman of the Entertainment Committee of the Actors' Equity during the strike. He made a brilliant record for the organization, personally conducting the running of the A. E. A. at the Lexington opera house, which raised thousands of dollars for the equity at a time when funds were badly needed. When the strike was over Mr. Booth was made permanent chairman of entertainment for the A. E. A. at a salary of \$100 a week.

During the Luskay-Hansen campaign, Luskay brought out that in addition to his salary Mr. Booth held a contract with the A. E. A. calling for two and a half per cent of the receipts of all Equity entertainments. The disclosure caused considerable adverse comment by a part of the membership of the A. E. A., and Booth resigned as chairman of the Entertainment Committee shortly after the Equity election last June.

FAY MARBE ASKS \$4,187.57

Avers in Court Action She Was Unjustly Discharged.

According to papers on file in the County Clerk's office, Fay Marbe is plaintiff in a \$4,187.57 Supreme Court action against the Wilmer & Rosenberg Corporation for breach of a contract entered into July 23, 1919, whereby she was to perform in the defendants' production, "The Magic Melody," at \$250 weekly salary. She continues she was unjustly discharged on Nov. 15 of the same year and considering the fact that the show ran until July 1, 1920, she arrives at her four thousand odd dollars' damage claim.

No defense is on file.

VERSION 'JACK O' LANTERN'

Doyle and Dixon Going Out in Montgomery and Stone Piece.

When "Jack O' Lantern" with Doyle and Dixon opens Sept. 12 at the Broadway Brooklyn, for this season's tour, the first version of that piece as originally played by Montgomery and Stone will be again employed.

Following the death of Dave Montgomery, the double star roles were cut down and the production continued.

RITA FREDERICK SUES.

The Shubert Theatrical Co. is named defendant in a \$15,000 damage suit by Rita Frederick, a "Taming Show of 1918" chorus girl, for injuries alleged sustained when a curtain dropped on her.

William Klein is representing the defendants.

ACTORS' ASSN. BREAKS AWAY FROM INDUSTRIAL COUNCIL

Claim Made That Actions of Latter Were Not Conducive to Actors' Interests—Vaudeville Follows Lead—Refuse Stage Hands' Orders.

COHAN CONNECTS ON \$31,000 WEEKLY

Imposing List of Stars and \$5 Top for His Revue.

George M. Cohan's plans for resumption of the Cohan Revue, probably as an annual fixture, calls for the greatest list of names yet presented in one show. The revue is slated for the Cohan theatre and should be ready before the holidays. It is to be an eight-star organization.

Mr. Cohan will head the list of stars. Others named to date are William Collier, Lew Fields, Sam Bernard, John Drew, De Wolf Hopper, Elsie Janis and Lillian Russell. Pay Templeton is also mentioned.

The Cohan theatre is not an especially large house for such an attraction, but the box office scale will be established at \$5, and it is figured that a gross of \$31,000 weekly can be drawn. Several of the names on the all-star list have already been assigned to other attractions. In the case of Sam Bernard, it is understood that he will go on tour with "As You Were," but the arrangement is week to week, permitting him to withdraw when the Cohan revue starts rehearsals. That is reported to apply also to Collier's touring in "The Hotentots."

DeWolf Hopper has already been named to co-star with Francis Wilson in a revival of "Ermine."

DEAL FOR LITTLE MAKES LESSEES THREE

Lawrence Weber and Comstock Buy in with Morocco.

L. Lawrence Weber and F. Ray Comstock have bought in with Oliver Morocco on the Little theatre, the house now having a trio of lessees. The consideration was quoted at \$40,000. The Little is owned by Winthrop Ames, who remodeled it last season, Morocco securing it under a 10-year lease. The seating capacity was raised from 299 to 350 by the installation of a balcony.

The change in leaseholdship was followed by a switch in house management. "Chub" Munster, treasurer of the Longacre, is now manager of the Little and also has the box office, succeeding Clarence Grey, who may remain with the Morocco. Emmet Bailey, formerly assistant at the Longacre, is now treasurer of that house.

PATCH FRAMES 2D SHOW.

Musical Version of "High and Dry" with Douglas Leavitt.

William Moore Patch is readying "All for the Girl," his second musical show this season. The piece is a musical version of "High and Dry," a comedy which was tried out a season or so ago.

A Douglas Leavitt, who wrote the book, will be featured. He will appear in the role originally played by Franklin Ardell. Others selected thus far for the cast include Harry Short, Frank Carman and Ruth May Lockwood. The show is due to open about mid October.

CLARK'S NEW MUSICAL SHOW

"The Girl in the Private Room," a new musical play produced by the Shuberts, will make its debut at the Globe, Atlantic City, next Monday. The book and lyrics are by Edward Clark, the music coming from Lieut. Gipsy Rice.

In the cast are Fred Hildebrand, Harry Connor, Vivian Oakland, Queenie Smith, Victor Hammerfield, Harry B. Lester, Eganston Sisters, John Lane, Eugene Redding.

London, Sept. 9.

The Actors' Association of Great Britain has broken off relations with the Entertainments Industrial Council, the claim being made that the Actors' Association did not consider the actions of the Industrial Council conducive to the interests of the Actors' Association. Acting in accord with the Actors' Association, the Variety Artists' Federation, which embraces the vaudeville field, has also severed relations with the Entertainments Industrial Council.

The Industrial Council was founded by Stoll and Gulliver, with W. Johnson, secretary National Association Theatrical Employees, who controls administrative office for stage hands for Gulliver Hall, and J. B. Williams, secretary of the Amalgamated Musicians' Union, who is musical adviser to the Stoll Hall. In view of these connections the Actors' Association takes the stand it refuses to be controlled by stage hands and musicians, who are in the employ of the managers and who are also members of the Entertainments Industrial Council.

William Lugg and Sidney Paston were delegates for the Actors' Association to the Trades Union Congress, which opened at Portsmouth Sept. 6. Albert Voeys and Monte Bayley represented the Variety Artists' Federation.

UPSTATE CRITIC DIES.

Albert M. York of Syracuse Post-Standard Dies.

Syracuse, Sept. 9. Albert M. York, dramatic and associate editor of the Post-Standard, died at his desk Monday night of acute indigestion. His death was the culmination of an attack which seized him about half hour earlier as he was returning from the Empire theatre, where he had been to review "The Little Shepherd of Kingdom Come." As he entered the office he asked for assistance and first aid remedies were administered.

Dr. R. W. Atwater was called and worked over Mr. York for 20 minutes. His efforts were fruitless. Dr. John B. Todd, the family physician, who had been called simultaneously with Dr. Atwater, arrived later.

With the exception of a brief period, Mr. York has been associated with the Post-Standard since first it was published in 1899. Before that he was with the old Syracuse Post before that paper was combined with the Standard. At the time of his death he was dramatic critic and editor of the "Good Morning Everybody" column, which he created.

OPERA MANAGER STRAYS.

Goodhue of Gallo Co. Wives Wife, Then Disappears.

Kansas City, Sept. 9. The police department has been asked to assist in the search for William Maxwell Goodhue, manager of the Gallo English Opera Co., who has been missing since Aug. 11.

It is understood that his wife received a message from him under Kansas City date line, in which he advised her he would visit St. Louis, Cleveland and Toronto. No trace of the missing man could be found at any of the leading hotels here.

"50-50 LTD." GOING OUT.

Herbert Corthell Heads Leavitt & McCormack Show.

"Fifty-Fifty Ltd." will again take to the road and is being readied for a fall start. The piece will be sent out by L. S. Leavitt and Harry McCormack.

Herbert Corthell, who left the show last spring for a two-day try as successor to Sam Bernard in "As You Were," will again be featured. The show will be aimed for Chicago, the attraction not having tapped the Western territory last season.

SEASON'S FORMAL START FINDS TICKET AGENCIES OVERBOUGHT

Several "Bad Boys" in the Score of Purchasers.
"Miss Charity" an Expensive "Coup"—Hold-overs Lead Newcomers.

The formal start of the 1930-31 theatrical year which, as usual, dates from Labor Day, finds the ticket agencies saddled with 30 "boys." This is exceptional for so early in the season, as can be judged from the high water mark of last season when the boys rose to 50 in number at one time. The list as handed below includes some "bad boys," there being one or two which the cut rates refuse to handle and the net result is a yell from the brokers, for the few new hits have failed thus far to counter-balance the weaker attractions bought by the specs.

From one managerial source it was stated that the agencies were to blame themselves, because the specs in reviewing new shows at the out of town try-outs profess to be able to judge the Broadway draw before the shows get to New York. As a rule the brokers are keen judges and the percentage of bad guesses is small. But there is another factor in buys and that is the attractions which they are forced to take. An instance is current, the agencies being forced to handle the "Nine O'Clock News" at the Century Promenade under pain of being denied the other Shubert offerings.

An inside maneuver among some of the agencies panned out poorly last week, when McElride, Tyson and the United offices agreed to handle the entire lower floor of the Belmont (about 230 seats) for "Little Miss Charity," with the idea of shutting out the Broadway, Louis Cohen, Leo Newman and others. The attraction was figured safe at the out of town showing, but the demand here was very weak. These brokers shut out on the deal then refused to handle any of the tickets, though the cut rates are taking balcony seats.

Among the new shows "Tinkle Me," "Greenwich Village Follies," "The Rat" and "Enter Madame" are easily leading in demand and are doing capacity business. "The Bad Man," "Ladies Night" and, of course, the Hippodrome about complete the new list of newcomers. "The Gold Diggers" and "Lightnin'" the holdovers, are, however, beating the business of these non-musical hits recently arrived. "The Rat" being the exception and coming close to the takings of the holdovers. "Tinkle Me," with \$22,000 last week, is running an easy second to Zigfeld's "Follies," which is still getting around \$22,000. The "Greenwich Village" show got \$12,000, which is all that can be played to in the Little Village house. The top is \$4.40. This show is to move uptown soon and may get either the Shubert or the Selwyn's new Apollo, which will be ready in another month. "The Night Beat" and "Trene" follow the Hammerstein attraction, the Dillingham show going strong enough at around \$10,000 weekly to remain until Thanksgiving, while "Trene" continues to sell out nightly.

The line-up indicates the presence of 12 hits on Broadway. Six of the number, however, are holdovers. There are now current 42 attractions, including the two roof shows.

"Paddy the Next Best Thing" is a disappointment at the Shubert. The demand is sluggish and a successor will probably be named as soon as the agency buy ends.

This week's premieres did not start off auspiciously. "Genius and the Crowd" was voted weak at the Cohen. "Honeydew" at the Casino is figured to catch on well. But Margaret Anglin, who was on tour in "The Women of Bronze" all of last season through the Broadway house shortage, reopened the drama (formerly the Harris), and drew excellent notices. "Little Old New York" was well spoken of at the reopening of the Plymouth Thursday. Little praise was accorded the premiere of "A Man of the People," the Thomas Dixon play on Lincoln, which opened at the Bijou. There were two added starters this week, Cohen's "An Enemy of the People"

REFERENDUM ON A. E. A. "CLOSED SHOP"

Members So Decide at Special Meeting.

A referendum vote will be taken by the Actors Equity Association on the "closed shop" plan, which the A. E. A. now has under consideration and which it proposes to place in effect with all independent managers. The referendum on the proposed "closed shop" was decided on by vote at the special meeting of the A. E. A. held in Astoria Hall last Friday.

"Independent" managers means all managers not holding membership in the Producing Managers' Association. The list of important managers, outside the P. M. A., includes J. D. Williams, Geo. M. Cohen and Henry Miller. The 118 members of the Touring Managers' Association would also be included in the "closed shop" plan, if the Equity referendum results in the adoption of the plan.

In effect the Equity "closed shop" plan means that if adopted no member of the A. E. A. will be permitted to play with an actor not holding membership in the Equity, when appearing in a company controlled by a non-member of the P. M. A.

The referendum vote will be taken in about 3 weeks. The A. E. A. does not call the proposed "closed shop" plan by that name. It is termed "The Equity Shop."

reopening the Manhattan for a two weeks' showing and George Arliss brought the Park into the going with "Foliesha," starting late in the week.

The holding off of "Broadway Divorce," which was due to arrive at the Lyric, figured in a surprise booking and the attraction will go into the Winter Garden late this month. In succeeding "Cinderella On Broadway," the LeMaire attraction will get a fine opportunity. "Cinderella's" run will have been one of the shortest of the Garden attractions in years. It is now in its 12th week. The show was not highly regarded. Last week the try at a "second edition" failed to inject more strength into the box office, so the "Divorce" show was a lucky booking break.

The premiere gulf has closed up for next week, there were but two openings announced up to Wednesday. "Welcome Stranger," the Chicago run record holder, will come into the Cohen and Harris on Monday, while Knoblock's "One" with Frances Starr will bow late the Belmont Tuesday.

The agency buys are: "Little Miss Charity" (Belmont), "Happy Go Lucky" (Booth), "Four Little Ritz Girls" (Central), "Century Revue" (Nina O'Clock) (Century Promenade), "Ladies Night" (Hitting), "Call the Doctor" (Empire), "Enter Madame" (Garrick), "Scandals of 1930" (Globe), "Greenwich Village Follies" (Greenwich theatre), "Crooked Gamblers" (Hudson), "The Sweetheart Shop" (Knickerbocker), "The Night Beat" (Liberty), "The Gold Diggers" (Lyceum), "Spanish Love" (Edgett), "The Rat" (Morosco), Zigfeld's "Follies" (New Amsterdam), "Little Old New York" (Plymouth), "Tinkle Me" (Selwyn), "Trene" (Vanderbilt), "Paddy the Next Best Thing" (Shubert).

Fifteen attractions were offered in cut rates: "Paddy the Next Best Thing" (Shubert), "The Cave Girl" (Longacre), "Blue Bonnets" (Princess), "Remodeled Wives" (Pulton), "Post Lovers" (Little), "Come Seven" (Broadhurst), "An enemy of the People" (Manhattan). The balcony seats available were for "Seeing Things" (Playhouse), "The Charm School" (25th Street), "Opportunity" (45th Street), "Crooked Gamblers" (Hudson), "Lady of the Lamp" (Republic), "Little Miss Charity" (Belmont), "A Man of the People" (Bijou) and "Cinderella On Broadway" (Winter Garden).

ALL-CANADIAN CO. TO GIVE "MAD" THERE

English Troupe Now Rehearsing in Montreal for T. C. T.

The Trans-Continental Theatre, Ltd., the Canadian corporation formed a year or so ago which brought under one management a majority of the light theatres in the Dominion, is producing "Mad of the Mountains," the attraction being designed for Canada only. This attraction was a London hit, playing for two seasons there. It was then produced by William H. Hallett as the Chorus, but was a failure.

The Canadian "Mad" company is rehearsing in Montreal, with an all-English cast, said to have been engaged in London. Rehearsing of the chorus has been going on in New York, although choristers were asked to make the trip to Montreal before being given a contract.

A peculiar angle attaches to the hiring of the chorus who were offered \$55 weekly, but it being made plain that they are to be paid in Canadian money. This scale is up to the Chorus Equity Association's requirements, there being no specific provision that salaries be paid in American money. A representative of the Trans-Continental company stated to the girls applying for the show that \$55 weekly had as large a purchasing power in Canada as \$60 has in the United States. Recent quotations in exchange had Canadian dollars at around 55 cents in American money.

OPERA, THEN PAVLOVA, AT THE MANHATTAN

Dancer Follows Four Weeks of
Santo Carlo Co.

The Santo Carlo Opera Co. comes to the Manhattan Opera House Sept. 26, under the direction of Fortune Gallo, for a four weeks' stay there at the completion of the present fortnight's run of Rossini's "An Enemy of the People." Mr. Gallo will also sponsor a week's run of Pavlova following the opera season, after which "Ben Hur" comes in for an indefinite stay. This marks the drama's twenty-second season.

The Chicago Opera Co. is booked to open at the Manhattan O. H. the third week in January for six weeks, following which a season of Richard Wagner's operas, in English, will be offered.

BACON & ACKERMAN.

Form New Legitimate Producing Organization—Their Offerings.

Gerald Bacon, formerly of the Sanger & Jordan office, and P. Dodd Ackerman, the comic artist, have formed a producing company and will enter the legitimate field this fall. Their first offering will be a farce called "Under Your Hat," said to have a new and novel idea. The play was written by Paul Potter.

Their second production will be a musical play called "Princess Victoria," which has 12 musical numbers. Most of the score was composed by R. C. Hillman, though several numbers are credited to Lloyd Ginzler.

Mr. Bacon has been interested in the making of feature pictures for the past several years and is reported to have made a considerable sum with films. He has, however, been chiefly interested in Broadway attractions. He had a piece of "Madame Sherry" and more recently was interested in "The Little Whopper."

McKAY HANDLING TWO.

R. Ray Goets has engaged George Marion to stage his new revue, "Ticadilly to Broadway." Marion will rehearse the principals and Julian Alfred will put on the dances. Frederick Edward McKay will act as general manager for the Goets enterprise, in addition to holding a similar position with Thomas Dixon.

TOOMEY'S PLAY.

John Peter Toomey, George C. Tyler's publicity purveyor in chief and occasional "satirist" fictionist, has turned out a play all by himself which is to see production by winter. The title or producer, however, is not disclosed.

SCOTT'S DE LUXE TOUR TO BURN UP \$45,000 IN FARES

Will Give 15 Performances, Travel Costs Being
\$3,000 Each—Special Train Will Have 2 Private
Cars, 3 Sleepers and 4 Baggage Cars.

PROPOSES DEMOCRATIC THEATRICAL LEAGUE

Frank Tinney Would Head It
as Rival of Jolson's G.
O. P. Body.

A Democratic theatrical league may be formed this week to boost for the Cox-Roosevelt ticket. Frank Tinney being named to head the league which would oppose Al Jolson's Harding and Coolidge league.

The plan was suggested by Joe Flynn, press agent for "Tinkle Me," in which Tinney is starred. Early this week Flynn was in touch with W. J. Cochran, publicity director for the National Democratic Committee.

Tinney is said to be friendly with several administration officials. Joseph Tumulty, secretary to President Wilson, is godfather to Tinney's young son.

PARSONS' HARTFORD BOUGHT BY SHUBERTS

H. C. Parsons Remains Manager—\$225,000 Reported
Purchase Price.

Hartford, Conn., Sept. 8. Parsons', owned for 25 years by H. C. Parsons, has been purchased by the Shuberts at a reported price of \$225,000. Mr. Parsons remains its manager with the same staff.

Parsons opened April 1, 1904. Its policy had been legitimate attractions and many new productions first showed there. The house re-opened under the Shubert direction next Monday with "Mike and Salina."

CORSE PAYTON'S STOCKS.

The Gotham, Brooklyn, taken over recently by Corse Payton, reopened Labor Day with the Payton stock. Jack Morgan and New King are heading the company. Payton also operates the Amphion, Brooklyn, with stock.

LEASE SCHENLEY

Bellile and McCormack Have Not
Announced House's Policy.

Anton Bellile and Harry McCormack have taken over the Schenley theatre, Pittsburgh, on a ten-year lease. Bellile has made some production, staging "Fifty Fifty" last season. McCormack is an actor, specializing in romantic Irish roles.

The new leases will reopen the Schenley Oct. 1. No policy has been decided on as yet.

The Schenley was formerly controlled by Harry Davis. Its most recent policy was pictures.

HOLLYWOOD'S COMMUNITY.

Los Angeles, Sept. 8. Hollywood is to have a park theatre with a 10-acre plot and an outdoor theatre. This is to surpass anything in the country. It was decided at a special meeting called at Theatre Arts Alliance of Hollywood last week.

Over 50 persons were present. The new community stadium and park will be located at Cahuenga and Highland avenues in Hollywood. At the meeting Frank Keenan cried: "God did His part and give us the climate, now let the men and women of Southern California get out and work to make this the birthplace of a true American art and drama." Subscriptions of \$25,000 have already been pledged to the Theatre Arts Alliance by the most prominent men and women who have been approached on the proposition and \$20,000 is still to be raised by popular subscription. The property is offered at the cost price by Mrs. Yorke Stevenson and Mrs. Chauncey Clark.

Signor Antonio Scotti will start on Sunday on a whitewashed tour of the country carrying a grand opera company bearing his name. It is understood that the Metropolitan directors are backing the venture.

An idea of the size of the Scotti undertaking may be judged from the transportation item which entails an expenditure of \$15,000 alone, the organization traveling in a special train calling for 155 persons. There will be two private cars, one made up of drawing rooms and the other having compartments. In addition there will be three sleepers and four baggage cars.

The tour, which will include a coast-to-coast itinerary, will consume but 30 days, during which period there will be 15 performances or concerts. Each performance therefore is to be charged with \$2,000 for railroading alone.

The Scotti company will make the journey on a special made up by the Lehigh Valley and Michigan Central lines. It jumps to South Bend, Ind., for one performance and thence to Waco, Tex., hitting the Coast at Los Angeles and going northward. The return will be made over the Canadian Pacific line, the tour's final performance being in Montreal, the company then returning for the Metropolitan season.

The nearest jump to the Scotti tour since the new rail rates went into effect, is that of "Apprehensions," which left for Chicago last Sunday, carrying 135 persons. A special of eight sleepers and five baggage cars was used, the movement costing \$4,000.

The cost of sending "Honey Girl" to Chicago from New York last Sunday on a 24-hour train, was misquoted. The show carried 89 people and the cost was \$4,000 (the figure of \$1,200 was for 25 persons only).

An idea of transportation costs is vanderbilt since the new rates became operative can be judged from the recent movements of several production turns. It costs \$450 to ride the Curtiss Tilton revue from Philadelphia to Buffalo, 15 tickets is necessary; "Flasher" (14 tickets) spent \$324 to jump from Chicago to Memphis, while the six person act "Flirtation" (no baggage car) paid \$311 to travel from Chicago to Sioux City.

"RIVER'S END" TO BE ADAPTED TO STAGE

A. H. Woods Buys Rights of
Screen Success.

A. H. Woods has secured the stage rights to James Oliver Curwood's story, "The River's End," which was produced recently in film form by Marshall Neilan, with Lewis B. Stone in the dual role about which the novel revolves. Woods is understood to be negotiating with Stone to play the parts he created in the picture version.

JOLSON SINGING "SWEETNESS"

Al Jolson is singing "Sweetness" in "Hush." It is not unusual for the star to put a new number into his performance at any time, but the mark about "Sweetness" is that Mrs. Edward L. Dixon composed the melody to it.

Gus Kahn wrote the lyric and Remick is publishing.

\$800 GIFT OR LOAN.

Arthur Collins of "The Lady of the Lamp" is the defendant in action for \$800 brought by Carl Spooner. Collins alleges the money was a gift. Miss Spooner contends it was a loan.

The suit is to be tried in the Municipal Court.

Lay Gerns has been booked for a three months' engagement at the Palace Marigny, Paris, opening about April 1, 1931, and continuing during May and June.

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EDDIE LEONARD and CO. (4).
 Songs and Dances.
 25 Mins.; Full Stage (Special).
 Jefferson.

Eddie Leonard is assisted in his return to vaudeville by Jerry Moore, pianist; Stewart and Olive, a dancing team (man and woman), and an orchestra leader. Mr. Leonard, the pianist and the male member of the dancing team appear in cork. The woman wears a tan make-up and the orchestra leader is in white face. Four costume changes are shown by Mr. Leonard, all of the satin dandy minstrel variety that he has been associated with for years. Following a brief introduction of his company, Mr. Leonard sings "I Wish I Was Some Little Girl's Beau," characterized with the Leonard wah-wah trade mark tonal inflection that has made him one of the most imitated singers in vaudeville. A brown satin dress suit and high hat to match is worn for this. A little soft shoe stepping completes the number. Stewart and Olive are on for a soft shoe number next, neatly put over. The orchestra leader sings a verse here which explains Stewart will imitate Pat Rooney. This brings Mr. Stewart back for a short session with Mr. Rooney's waltz step, close enough to the original to bring applause from any audience which has seen Rooney. They recognized it immediately at the Jefferson. A soft shoe dance introducing Russian steps by Mr. Stewart served for an encore. A double by Stewart and Olive follows, Stewart executing some more of the Russian stepping. Both are expert dancers, the single and double landing heavily. Mr. Leonard's next costume consists of pink satin coat, cream-colored trousers and green straw hat, with a ruffled shirt. Some combination: "Come Down, My Bonnie" is put over in Leonard's best style, with a clag concluding. Miss Olive has an eccentric dance next, with some well done acrobatics and spits and Russian steps nicely interpolated. Mr. Leonard's third costume is red and white trousers, blue coat and red and white high hat. For this his song is "Daddy Dandies Man From Tennessee." A dancing contest with Leonard and Stewart each offering a variety of back and wing stepping follows. A black dress out and white high hat complete Leonard's sartorial display. A quiet finish with Mr. Leonard semi-reciting "Mary, Where Will You Be," an old-fashioned ballad, and splendidly delivered, although not usually associated with the Leonard style of song. Following the conclusion of his act at the Jefferson Tuesday night, insistent calls for his old song successes kept Mr. Leonard busy for 15 minutes or so, during which time he obliged with "Ida," "Sweetest" and "Dole Eyes." The Leonard act and especially Eddie Leonard personally, was an unqualified riot at the Jefferson Tuesday night. *Bill.*

IRENE TREVETTE.
 Songs.
 11 Mins.; One.
 Fifth Ave.

Miss Trevette is billed as a "Castilian beauty." She is distinctly Spanish in appearance although larger in stature than the Spanish artists usually seen here. She entranced singing "Maid From Sunny Spain," the first verse and chorus being in Spanish. There was no trace of dialect in any of her numbers, so it is a cinch that Miss Trevette is no recent importation while her work showed that she has been on the boards before. Her second number was "Mary You're a Big Girl Now," which had a slow, jazzy melody. Next was "When the Harvest Moon Is Shining." With "I Want to Go to the Land Where the Sweet Daddies Grow," she struck a faster tempo. She got enough to offer an encore which was "Happy Hotten-tot," a novelty number. A carpet was used. No reason for that, other than it matched the red trimming on her yellow ankle-length frock and her satin slippers. As a single for three-a-day houses she satisfies. *Joe.*

FRANC and LEARY.
 Musical.
 15 Mins.; One.
 23rd St.

Two young men, one a vocalist and the other a lyric tenor with an excellent voice. Opening with a rap song, to which the vocalist plays a counter melody, the vocalist sings with Tenor's "Goodbye," played effectively. An imitation of a phonograph and a number by vocalist next. A couple of ballads by vocalist with reitist harmonizing and a pop melody for closing. Very pleasing turn, which landed heavily No. 2 at the 23rd Street. Act should develop rapidly into a standard turn for the pop houses. *Bill.*

"THE PADDOCK." (8).
 Melodrama.
 31 Mins.; Full (24); One (8); Full (2).
 Fifth Ave.

Taylor Granville is offering a horse race melodrama entitled "The Paddock," which combines all of the old meller stuff of crooked trainers, fixed jockies, tricky bookmakers and the other essentials that are as old as the original horse race play. This time Granville has for the big punch a revolving treadmill that shows the galloping horses head-on and profile with the hero winning the Suburban by a neck. That is the flash of the act. It is the talking point and the thing that will make the act worth while. There really are more than nine people in the act, but the actual parts with lines are nine. There is the horse owner and his daughter who is in love with the straight jockey, the crooked trainer, the jock who is willing to be "fixed," the scheming bookmaker, the faithful old darkey and a couple of extra boys who do the riding in the race scene. The first scene shows the paddock where the plot is framed. A bad man from Texas, who is a bookmaker and a horse owner, has an entry in the Suburban and he conspires with the wealthy owner's trainer to have the favorite "pulled." A crooked jock is secured to replace the real rider and the latter and the owner's daughter uncover the plot with the aid of the darkey who has been drugged. At the last minute another switch is made in the jockies and the hero wins the race and the girl. It is all good stuff in these days when interest in racing has revived throughout the country. On Monday afternoon some of the players were a little uncertain in their lines, but with work they will settle down and get the value that is there. The darkey is the one point in the act that could be improved. He mouths his lines to such an extent that it is impossible to understand what he is saying. *Fred.*

EMRY QUINTET.
 Musical.
 15 Mins. Three.
 American Roof.

This is a musical quintet featuring brass instruments, chiefly cornets. Three men and two women comprise the act, capable musicians all, and well trained in their military stepping. More of it would be to the audience's liking, the finish gathering a heavy hand more on the calisthenics than the instrumental work, although that is no mean factor. The turn might insert more pop stuff to advantage and also give the saxophone one of the men sports on brief occasions more play. The dulcet tones of a sax are irresistible, and would be excellent contrast to the brass tones of the cornets. One of the ladies also violin solos "Kim Me Again," but that is the sole deviation from the straight brass work, done in doubles, trios, quartet and ensemble. They headlined the American Roof and are worthy of the honors in any pop house.

POWERS, MARSH and DELMERE.
 Songs and Talk.
 14 Mins. (Three) Special.
 American Roof.

Before what purports to be a wharf, although an ocean cyclorama was all shown atop the American, a naval officer, a realistic regular son of a sea cook, and a tramp are introduced. Tramp and officer crossfire about cats with latter vouchsafing he saved his life from the cannibals through his singing ability. He does "Pretty Kitty Kelley," and the audience makes him believe this was no rash boast, forcing an encore in harmony fashion. From that point on the harmonizing abilities of the trio become evident by sparse use. It's simply too good to hooverize and it's a wonder they don't do more of it. The tramp renders a "Nothing on the Level Any more" ditty that's quite up to date. The gub does a "Kelly-Reilly" number next with a trio ensemble of "When the Harvest Moon Is Shining" following. They can't miss in the pop houses. *Joe.*

Tah.
 15 Mins.; One.
 American Roof.

Modern Italian sidewalk team, one, in cutaway, doing straight despite his accent, and the other comic. The talk is the big thing, and to say it kept the house in continual uproar is no exaggerated statement. Furthermore, the incidental business line in vaude twist laughs and the guffaws are well high continuous. Next to closing the first half on the Roof, they scored the comedy hit. The act's name is familiar, although they themselves are not, though the straight may have been formerly with another Italian crossfire team known as Anthony and Rogers. They're feature features in the three daily. *Bill.*

GEORGE JESSEL'S REVUE (14).
 "Troubles of 1930."
 27 Mins. (Special Secoury).
 Alhambra.

"Troubles of 1930" is a real novelty in the revue line. It not only possesses several new ideas but it actually boasts of a consistent and interesting plot. Instead of following the beaten track and having the choristers down stage warbling an opening number, it starts with a dramatic bit between Mr. Jessel and Ann Lowenworth, the latter portraying Mr. Jessel's mother, a realistic and artistic character delineation, never overdone and perfectly played as a middle-aged Jewish woman. There is a wealth of sentiment in this opening scene, mixed with delightful comedy, all true-to-life stuff, without a trace of theatricalism. Jessel wants to stage a revue. His mother has \$1,000, which she proposes to invest in a bungalow at Arverne. Jessel finally comes her into backing him with the \$1,000 bungalow money. A blue drop in "one," with a curtain aside, the scene being back by a flat of a household interior, serves as a scenic background for the opening. The next scene, also made by replacing the interior flat with an exterior of a Broadway theatre, finds Jessel putting the show together. Holmes and Wells, song and dance team, enter and there is dialog about Mr. Holmes' close acquaintance with Jessel, the new producer. Jessel on next, and the action distance he hardly knows Holmes. A bargain, however, is struck and the team are engaged, a part of the agreement being that Holmes must lend Jessel a Tuxedo. The \$1,000 is spoken of as \$100,000, in accordance with Broadway gossip of that character, and there are numerous references to George Cohen, A. L. Bringer, etc., all for laughs. There is a distinct cleverness about this as well as the rest of the dialog and business that reflects great credit on the authors. Mr. Jessel and Al Lewis, Holmes and Wells do a number in this scene, "Punch Frying Time," that's the goods. The phone bit from Mr. Jessel's vaudeville act, somewhat modified and changed, next. While at phone Jessel goes into a number telling of his progress with the show, but stops when he comes to mentioning the chorus. He can't get girls. A solution. He'll get 'em from the audience. This is the cue for eight choristers to come tramping down the stairs, in twos and threes and singly. There's more clever dialog and business accompanying the engagement of the choristers from the audience, that would stand up great in a Broadway show. The purchase of the scenery and costumes follow in successive scenes, both filled with good comedy. The act then goes to full tilt, a magnificent set with two solid-looking columns, and possessing restive and tasteful color schemes. This is supposed to be the show "Troubles of 1930." The girls, led by Mr. Holmes, are on for a Japanese number, four of the choristers made up as wooden soldiers, and the other four as Jap girls. The costumes are very attractive. A burlesque dramatic bit, with Jessel doing low comedy and Holmes and Wells also figuring, next, followed by an old song number, done in an original way. This has the choristers singing bits of "Good Old Summertime," "The May Have Been Better Days," etc. Jessel does a melody of his own songs next and then the eight girls are on with a jazz number, preceded by some dialog to the effect the act is slow and kidding Jessel about his "mother" stuff. Just as Jessel gets into this comes the big surprise. The customer and scenic artist rush down through the aisles of the theatre and demand their money. The customer says he will take the girls' gowns off their backs unless Jessel pays. Jessel opines this will make the show and tells him to go ahead. Meanwhile the scenic artist takes his scenery and Jessel is left on the stage alone minus his borrowed Tuxedo, which Holmes claims as the best up happens. Miss Lowenworth enters here and there is a brief sentimental passage. She does not uphold Jessel for losing her money, but tells him there is no need to be discouraged; she still has confidence in him. A quiet flash that gets right to the last row in the gallery. The book, written by Jessel and Al Lewis, could easily be lengthened into a full evening's entertainment. Mr. Jessel has "arrived." The music and lyrics were written by Jessel, Louis Silver and Roy Turk. Allen K. Foster staged the act. It has a few faults, one being that it runs too long for vaudeville. This is easily fixed. "Troubles of 1930" marks a new epoch in the revue thing for vaudeville. *Bill.*

ROBERT ENNETT KEANE.
 Monologist.
 17 Mins.; One.
 Fifth Ave.

Mr. Keane has been in the legitimate more than in vaudeville for the last several seasons. His excursions into musical comedy took him to England, from whence he returned about three years ago after successful appearances in revues. Early in the summer he reached Broadway in a satire, being featured in "An Innocent Idea." That attraction having fallen by the wayside he is back in the two-a-day and he is surely welcome, for monologists of his ability are rather scarce these times. He opened with an imitation of an English music hall artist, singing a typical English lyric, but the bulk of his chatter was made up of war stories which he "brought back in 17" and which he wondered if he dared tell now. With them he gained much and since they did not touch upon fighting, were perfectly acceptable. Laughter was secured in volume, especially the gag "you're a hell of a long way from your barracks." These houses reared at the more familiar story about the king being liable to dive for gold pieces. Keane mentioned he could hardly find that one up, so he offered for a finale Kipling's stirring advice to the recruit on entering the service, a poem that drew much attention when Britain was getting her army afield. He drew a heavily earned encore, using the "Scotch Soldier's Prayer," which he also had done before and which he said came from a wounded Caledonian on his way back to Scotland. Mr. Keane is a monologist of accomplishment and polish. He headlined here and was a solid hit next to closing. He is well able to hold that spot or certainly an important position on the best of bills. *Joe.*

FRANKLIN and FIRMAN.
 Songs and Piano.
 12 Mins.; One.
 Fifth Ave.

Two girls with a sister routine of exclusive numbers. Blanche Franklin explains the songs are her own compositions and leads in their rendition. Naida Firman, a good looking blonde, accompanying on the piano and frequently dusting with harmony efforts. Before each number Miss Franklin had a rhymed bit of chatter, mostly explanatory, as to how she came to write the ditty. Perhaps her best writing effort to date is "Pretty Little Cinderella," a song which has current popularity. The girls harmonized with it to good purpose (the Wilton Sisters have used it to equally good results). The other numbers were likewise enough through their freshness, though none had a melody to touch "Cinderella." Miss Franklin single with "He Always Goes Farther Than Father When He's Out With the Beautiful Girls," a number which would fit a male single nicely. For a finale the girls dusted with "Date Wedding Down on the Swanee Shore." It being their idea of a Date wedding. They drew an encore, "Pretty Nancy." It was explained that Mrs. Astor's success in winning a seat in the English Parliament inspired the number, whose lyrics, however, touch on an entirely different topic. Miss Franklin is just a bit too generous with personal credit of the numbers. While the turn is acceptable for the smaller big time bills, the routine can be improved to purpose. *Joe.*

FALLON and SHIRLEY.
 Comedy, Talking, Singing and Dancing.
 16 Mins.; One.
 Royal.

Jimmy Fallon (Fallon and Brown) and Marjorie Shirley (Shirley Sisters) in this new combination. Miss Shirley does a clever straight and contributes a couple of solos, one the "Singing Waitress" that registers cleverly. Fallon does not and also the Bert Fitzgeralds imitation, which is a faithful copy. The crossfire and gags are a mixture of old and new material, most of which is sure fire. A clever song and dance at the finish rounds out a nice offering that will pass on the early spots in any of the big time houses. *Joe.*

GEORGE and MARIE BROWN.
 Singing and Talking.
 12 Mins.; One.
 Royal.

Man and woman. Woman opens with song. Interrupted by man, who does a "stump" comic. Routine of talk follows. Man does a bit with a prop violin, the back of which holds a concealed phonograph. The selection used on the Roof was an old-fashioned double song for finish. Small times. *Bill.*

HERMINE SHONE and CO. (4).
 "The New Moon."
 23 Mins.; Full Stage (Special Set).
 Royal.

Elder Allan Woolf wrote this latest vehicle for Miss Shone. The full stage set is elaborate and beautiful; and shows an old man covered cottage and mill with a well standing in the garden. The action transpires in Ireland. An old couple and their granddaughter live in the cottage and operate the mill. A legend of the section has it that any one looking over their right shoulder at the new moon and then looking into the well will see their true love. Miss Shone (granddaughter) is being forced into an unwelcome marriage with a neighboring aristocrat by her grandfather. With the help of the fairies and the aid of the moon and well she meets her true love, a young American (Billy Rhodes), spurns the attentions of the laird who comes to claim her, and all ends happily. The act as written, should develop into something worth while, but not unless the cast is edited, or the slangy lines handed the young American deleted. Rhodes has a splendid baritone voice and uses it to good advantage in the special songs that are carried, but his efforts to depict a angry American miss widely. The well is utilized for Miss Shone to appear in different costumes, which are followed by song and dance doubles with Rhodes. All the lyrics are worthy and the special music by Jack Denny is tuneful and catchy. The act is beautifully produced and represents considerable outlay. At the finish Rhodes discovers he owns all the lands supposedly held by the other suitor. A fight between the love rivals was masterfully staged and needs some pep and realism to register. Taken as a whole, Miss Shone has a place of vaudeville property in her new piece that should develop into a standard. *Joe.*

"MAKING A RECORD." (4).
 Comedy Sketch.
 15 Mins.; Full Stage.
 23rd St.

Harry Squire presents "Making a Record." It's a comedy sketch containing a good idea, worked out in an interesting manner. The plot concerns a young lawyer, whose mother in law acting for the lawyer's wife arranges with a substitute stenographer to get a line on her son-in-law's actions, especially those relating to his dealings with women. The mother-in-law apparently gets something on the son-in-law, but a middle-aged friend of the lawyer in turn places the mother-in-law in a compromising position with respect to an incident of her past life. This is done through the means of an office dictating machine, the mother-in-law talking while a record is turning and her conversation is recorded. The husband's actions which had aroused his wife's jealousy are explained satisfactorily by the substitute stenographer. The stenographer is a slangy character, well done by the girl playing it. The other characters are adequate. As a small time playlet it will do. *Bill.*

MALLEN CASE.
 "Not" Comedy.
 13 Mins.; One.
 Fifth Ave.

Although there is but one name in the billing for this act it is a two man singing and comedy turn, the comedian being planted in the audience. The straight opens with a song. The comedian interrupts the comic with a horse laugh; there is some cross fire and finally the comic gets upon the stage and does the usual in the way of a boob characterization with the falls and flaps. The act is not exactly next to closing on big time, but it can go along and work steadily and get laughs from any type of an audience. *Fred.*

CANFIELD and RUBIN.
 Talk and Song.
 15 Mins.; One.
 23rd Street.

Two-man combination, straight and Hebrew comedian. The straight reminds one of Julius Tannen in his style of work and appearance, slipping the wise cracks across in a sonorous drawl, with his partner as the foil. Canfield's comedy harps on Rubin's physical shortcomings, pithily worded in an original style, with Rubin continually taking offense and playing up the odd phrases by feigning ignorance as to their meanings. Rubin sports a cutaway and a trick top piece, while the straight's attire consists of a rather needy Palm Beach suit. A change on that angle would be advisable. They split their talk with a "blue" rendition of a "wild woman" ditty by Rubin, closing with "Go Up to Mars" as a double number. *Bill.*

CRITICS AND CRITICISMS.

IRVING and JACK KAUFMAN.

Singing.

20 Mins.; Two (Special).

Alhambra.

This is Irving Kaufman, the photograph singer, formerly of the Avon Comedy 4, and his brother Jack, formerly of Kaufman Brothers, the blackface team, and now likewise a photograph singer. A special set of lattice work in two, with a large replica of a photograph cabinet, is carried to back up the boys' singing. Act opens with a harmonized number by the Kaufmans, who are inside the cabinet. Making their entrance from the cabinet the Kaufmans deliver a short rhyme about their being photograph singers. "What Are You Going To Do Without Us?" doubled with harmony trimmings, then sing by each, a rube character double, followed by two more doubles, with another double for an encore bit for closing, complete the song routine. Tuxedos are worn. Each has unusually "uncolored" voices. The act was accorded six bows at the Alhambra Monday afternoon. It's a standard singing turn. *Bill*

PEARL REGAY and BAND (4).

Singing, Music and Dancing.

20 Mins.; Full Stage (Special).

Alhambra.

Pearl Regay is assisted by four jazz musicians in a singing and dancing turn that radiates class. The four jazzists open with a bit of vocalizing. Miss Regay makes her appearance following and does a number topped off with a bit of stepping. A beautiful black jet costume is worn for this. The band gets an inning next, while Miss Regay changes to a blue hopsit costume. There's a silver head-dress and an old rose necktie feather fan that goes with this that look like a million dollars. Another number and a dance by Miss Regay, including about the abominable chimney oven around since the crane started for the finish. Miss Regay's "shimmy" gets pretty close to a wriggle at times, but they fixed it at the Alhambra and yelled for more after she had bowed off with seven curtains to her credit. *Bill*

"SUN AND EARTH."

"Ballad of the Four Seasons."

14 Mins.; Full Stage.

(Special Settings).

Palace.

This curiously titled turn is an act put on by Albertina Beach who designed it as a flash dancing act. It about approximates that, but there is little more. "Sun and Earth" is described as a ballad of the four seasons. There are six girls concerned, all too dancers. One is a premiere dancer, the others being choristers, though one does bits in aid of the principal instead of the regulation male attendant. There are special hangings of blue material. A vertical section of the back drop is parted, allowing for the symbols denoting the seasons. Spring started the cycle, although the symbols—in the form of flowers, etc.—were not altogether descriptive. There was no doubt about the symbol for winter, however. A small Christmas tree with electric lights showed in the falling snow. The act closed the show and held the house well. *Idea*

JULIA KELETY.

Singing.

10 Mins.; One.

Reprint.

Julia Kelety has looks and personality in her favor. Besides those assets she owns a pleasing singing voice and delivers her songs with a slight foreign accent that is agreeable to the ear. She opens with an introductory song. Then a high-class ballad, followed by a rather lengthy announcement for "Madeline," sung in French. The talk preceding "Madeline" holds several good comedy points, but Miss Kelety strings it out too much. "Long Year" in English next and "Home in Flanders" for the finish, both well handled. Miss Kelety wore one costume, a handsome cloak of gold affair. She took seven bows at the finish at the Regent Monday afternoon. With a betterment of material Miss Kelety looks good for a big time single. *Bill*

HOWARD and WILLIAMS.

Singing and Crossfire.

10 Mins.; One.

American.

Two men—straight and eccentric, with a routine of ancient question and answer gags and some parodies. They laughingly refer to their material as "all new stuff" to beat the audience to it, using such old whoppers as "the rain brings everything up out of the ground—I hope not, I've four wives buried," etc. Not only is their material old-fashioned and conventional, but they go through their routine carefully, with little apparent zest. *Joh*

This department was first entitled "The Come-Back." It will remain as above.

This department is open to any one in the profession who wishes to take issue with the criticism of an act, show, play or picture made by any Variety reviewer. Professionals are invited to express their opinion of the critic or the criticism as freely as they may wish. They may be even more free and frank in their comment, if they think it necessary, than was the Variety reviewer in the original criticism. No member of Variety's staff will hold any ill feeling as a result of such expressions of opinion. Letters from lay people will not be published.

In last week's Variety "Dan Green" wrote a facetious letter suggesting Variety's staff of critics make up their own vaudeville program and allow five acts to criticize the show. The "Dan Green" signed to the letter listened like a phoney. It was a typewritten signature on the original and there were no means to identify the writer.

At that, though, "Green's" request might have been complied with. Two of Variety's critics have been on the stage. One has played in vaudeville and the other has played nearly everything in his day. Jeff and Con are the two. Jeds thinks he could make good on the stage, while Fred and Slim of these "Greens" mentioned are satisfied to admit that they never made good at anything.

In Newport and Birk's letter last week in this department they mentioned that "critics do not know the inside facts when an act looks bad." Why should they be expected to know? A man on the daily would not look for inside stuff. The internal side of vaudeville is entirely foreign to him. The reviewer of a trade paper will not find out any inside stuff unless he asks, and then he won't if not knowing the house staff, pretty well.

Trade papers often receive complaints telling why something was wrong, but invariably the act waits until the notice appears before complaining. That leaves the presumption the act decided if the notice was a good one, nothing needs be said, while if otherwise, the excuse could be offered. If it makes any difference at all, the act coming into a big town, where it thinks the trade paper review might be an important item to it, should inform the paper previously to opening what is the matter with the act. The trade paper as a rule will turn the letter over to the reviewer catching the show. But on the other hand, an act that is not right should not chance an opening in a city where the opening means considerable to it, whether through a critical review or a report to the booking office of the house.

The remark of Newport and Birk's that an act is mentioned in a review as suitable for the small time after having played big time doesn't carry as much weight as the town believed. It's well known the Orpheum Circuit has played acts that never played, on any other big time. It is also equally well known there are acts on the small time at the present moment many believe superior to any number of similar acts on the big time. It's often a matter of opportunity and showmanship, even if the agent is not taken into the calculation. The Pantheon Circuit for several years played "girl acts" no other name holder would ever pay a salary to, and this grew to be so notorious, girl act producers in New York City put on that type of turn knowing that if the act flopped everywhere else it could still get the Pan time. And it did, until Pan and the Pan time found out what was the matter with most of their shows. A critic seeing all kinds of shows often wonders why this or that act is playing big time when recalling some act he might have seen on the small time that should have had its place, in the reviewer's opinion. It was only a couple of weeks ago that in a notice written by Variety's reviewer in Chicago (not Jack Lait) and on the Majestic bill there, the notice started off saying: "Walking out of the Majestic Monday one had to blink their eyes after seeing the bill there this week not to believe he had wandered into McVicker's by mistake." If Jack Lait had written that sentence it would have been printed. But Lait didn't, and lack of confidence in the other reviewer for such a sweeping statement caused the opening paragraph to be filled out of the copy. Yet Variety's Chicago reviewer who uttered that comment composed it undoubtedly through being thoroughly familiar with all grades of vaudeville.

Newport and Birk's admonition for critics to remember actors have off days is not good advice. How are reviewers to know? There is a standing unspoken rule of vaudeville and it should ever be observed: "You never know who is out front." If only critics, that might often be disregarded; but there are others. Many an act has secured a production engagement through working properly without knowing about who might be in the front of the house, and many another act has lost a desirable engagement through carelessness.

St. Louis, Sept. 8.

Editor Variety:

Your editorial on criticism is thoughtful, thorough, honest, but it leaves me a bit unsatisfied. So if you will grant it, a word more, as to a degree you mistake my meaning.

I do not deny that if a critic writes his honest opinion, based on "observation," that is his whole duty, and he need give no "explanation of his reasons." That is quite his own business if that satisfies him.

Only it proves that unless we have some more definite means of knowing that he knows what he is talking about, his opinion, honest or otherwise, has no value. "Observation" does not teach a man acting or playwriting or dancing or music. I have watched an orchestra and listened to it for over 25 years, and I know nothing of music. And by "constructive criticism" I do not mean praise, nor by "destructive criticism," blame.

Constructive criticism, be it praise or blame, need not take the directors' or producers' place and tell us specifically what the trouble is. But constructive criticism points out and helps us toward the right ideas. Destructive criticism, praise or blame, does the reverse.

And what are the right ideas? That is what I claim your critics should know, work for, live for, breathe for, fight for, force the actors, producers and managers to strive for and live up to and mould public taste to demand. And to mould the right ideas and the right standards requires, with observation, painstaking study of the best authorities on the technique of the drama, of music and all the other forms of artistry. It requires the trained analytic mind which can distinguish between the real genius

that needs no rules or technique and the half-baked talent that affects to despise rules and technique because too lazy to learn them.

It does not condemn the "shimmy" and "bare legs" as such, but only when they are vulgar or convey vulgarity. Art has no limitations. Taste has very strict ones. A dance of bare limbs may convey grace, beauty, even purity. Again, it may not.

A perfectly well dressed man, using proper English, may be offensive, even vulgar to the last degree. In either case, when decent taste is jarred the line is crossed which should be forbidden.

And there are certain definite rules of construction which should prevent half written conglomerations of things, neither farce nor drama, nor anything else, from cluttering our stages as I discouraging real writers. There is also available a concrete knowledge of the origin, meaning and function of real dancing as it was meant to be—the poetry of motion, the expression of an idea, rather than meaningless wailing of the floor with the feet or disgusting wriggles of the anatomy.

And there is, presumably, real music as distinct from the idiotic noise that drives sensitive people from the theatre in pained disgust. Not necessarily great music. It may be very common and glib. It should be. But at any rate, it must be true of its kind. The act that "goes well," even at the Palace or the Colonial, etc., does not necessarily prove that it is a good act for vaudeville, although it may indeed be a "good vaudeville act." There is a mighty difference. An act may go to the prevaricated taste of Times Square which might shock the rest of the country, and when the people have time to think the reaction

comes. Surely—invariably.

Ideals should be high and right at the fountainhead, if anywhere.

"What's the difference, as long as it goes and you get the dough?" to quote a common type of performer and manager, is all very well for the short-sighted person whose money has the same odor as himself. But there is even more money in things with the right foundation, and I will always believe there are real artists, real art, however much the word may be kidded—real managers and a real desire among the vaudeville profession, and I speak of vaudeville only—to make our stage a credit to the theatre and worthy of the highest talent.

I also believe there is real criticism and real critics—that you have them, if they want to be earnest—and that they principally can bring about a demand for, and a supply of, the better things.

J. C. Nugent.

PALACE.

With the weather fixed just right, with its threat of rain, the opening of the "new season" provided a fine break for the enlarged Kelti list of theatres in New York. Always the leading attendance magnet, the Palace held its position, the standards being crowded at the Labor Day matinee.

The show held a great comedy punch, there being four laugh-getters in the going. Three of them were in practical succession, only intermission dividing the second and third. That, however, was unavoidable, because of the doubling being done. No less than three acts doubled on the Palace bill. They included Leon Errol and the Ford Sisters, who occupied the top and bottom of the bill respectively. Errol had the assignment of leading between the Palace, where he closed intermission, and Brooklyn. It's pretty certain that week was a busy one.

Errol's matinee there was a trace of speed in the running of the act, and he probably broke one long "statue" that usual. But he got all the laughs. "The Guest" going as heartily as possible. Any time there is a solid hit and Errol is around, he could hardly be topped by any other act so sure to arouse the Palace patrons. Maybe there was one or two new laughs worked in. One was his claim of wearing pajamas, "and in hot weather, just the coat" which drew a roar. Errol appeared, too, to have been an inspiration to writers of the Palace's Sunday advertisements (the work of Walter Kingsley, with the early one of Elmer Rodgers). Last Sunday's advertisement was witty. About Errol it said: "The international stellar comedian of amusing variety; the modern Palstaff of pre-Volstead; some in a hilarity force of stewed fun. The Guest." The billing also stated the better rule was handled by "the greatest straight man in music hall captivity."

The Ford girls ran seventh and accomplished a flock of "bows" with their hard shoe finish taking them across the finish line with speed. The costuming of the act is new, with the possible exception of the opening number, a hunting conception. For the Eddie Leonard hit they were especially neat in buckskins of violet-brown silk. For "the Jap number" the costumes were airy robes, while the final act was a pretty design of black and silver. The special orchestra is still bewinged. The men got something with a "Dorothy" selection, and "Alice Blue Gown" from "Irma" was another of the new numbers in the routine.

Tom Patricia, now assisted by Adelaide Mason, planted a wallop on fourth. The Western dancing comedian is catching a fast in the fast now and nothing can stop him. The "disappointed bound" bit started the laughter, and Patricia had it all his own way by the time he got down to flogging his glove and battered derby into the audience. The "shakes a wicked haystack" line on the hole hit was another high scoring comedy point, and the mandolin finish took the act off for an easy hit, accomplished by hard work.

Jimmy Lucas with Frances opened intermission. Lucas has built up the comedy as expected, and he fared nicely considering the laugh-getters who preceded him. One thing Lucas misses is the bon stunt, which has been a sort of trade mark with him. It's reasonably sure he will evolve another that will hit. He offered a new song of his own composition, "The Only Girl Who Can Make Me Cry." It is a mother song.

Moss and Frye, the fourth act in the show's "laugh offensive," ran next to closing, a spot they appear regularly assigned. Some more new matter may have been inserted, the straight remarking at the shambling entrance of the comic that the latter had the spring fever in the "it and the early part of the routine building on that. The comedian fumbled a baseball "gag" which was also probably new. They did not seek an encore. When the men secured a good new harmony number they should insert it there.

Fay Marbo made a dashing number two. Miss Marbo has reached the Palace quickly, following her vaudeville debut. Her early attention may have been because of the finishing, and it is likely that she was also called on to do likewise. Miss Marbo is distinctly Spanish, only she distances in "look" most of the girls who come up from the "sunny land." Her Spanish number (though it's labelled "Mexican") was excellently adapted to her. "Land Where the Sweet Daddies Grow" was to her liking, but the dancing finish did more to put Miss Marbo over. As to her appearance, she should make a peach of a picture type.

Bradley and Ardine ran third, a wait to make their setting being dispensed with by running "Topic of the Day" before the act. Several details went wrong Monday afternoon. First Miss Ardine's Japanese "hat" was bulky, the elastic insisting on dropping down over her eyes. A flyman started with the wrong lines later and began lifting the hangings. However, the error was found out quickly enough. Miss Ardine was arrayed in new wardrobe and the finish was big, the act going for the first hit. J. Irving Fisher, the pianist, figured in the score, a regular thing for him.

The Maxine Brothers and their clever dog "Bobby" opened the show quietly but effectively, drawing close attention. The dog reaches the dignity of a groomed "tree bracket" on one of its front paws. "Sun and Earth" closed the show. *Idea*

COLONIAL.

Without taking the trouble to look up the bills of the other Kelti houses in New York, the only apparent reason for placing Henry Hanrey and his jazz band and Tony and Norman in the first half of the program at the Colonial is the probability they are playing elsewhere and couldn't otherwise make two houses. The bill would run much more smoothly and give better satisfaction if the entire second half was switched with the first part.

The show began Monday afternoon with Lee Barrett and Co., a husky underlander and a boy, who present a rapid-action routine of hand-to-hand stuff. The man enters, seats himself at a small table, looks at a menu card, rings a bell and the boy enters. You know the moment he looks at the bill of fare that he isn't going to order anything to eat. Why continental acrobatic acts still adhere to this obsolete stall in opening their acts is not readily understandable. It takes somewhat of a religious rite or incantation. Anyway the big chap lifts and tosses the boy about as if he was a toy balloon. The finish consists of boy doing handstand on floor, man seated him by legs over his (man's) shoulders from behind and commencing the boy to a hand-to-hand. Man announces this as the result of a life's practice.

Ed and Hilda Conrad in songs of life's own composition, with costume changes and singing and dancing, were mildly pleasing until their Chinese finish, when they ended with their occasional acrobatic stepping. Henry Hanrey, with his band of 10 reduced to 5, did not seem to be as spontaneous as usual. They commenced only about two-thirds their regular allotment of time, with relatively little demand for more.

Jim Toney was accorded a reception and the audience was palpably glad to welcome the return of Toney and Norman to vaudeville. Toney is one of those rare eccentric dancers who can sing and talk equally well. Their familiar turn earned them a tremendous hit.

This brings the Ford Sisters, with their orchestra of five but one act removed from the Hanrey band twice the number. Their troupe of players is affixed in oriental costumes (not the theatre, but the period), with powdered wig, etc. The sisters have changed one number out of the act and finish in their black lace costumes, with silver bodices.

Topics of the Day occupied its usual spot between the first and second parts, preceding Tom Patricia and Adelaide Mason, with a somewhat extended assortment of singing, dancing, acrobatic, and out stuff. Miss Mason is cute and dainty, full of exuberance and gets you from the start. Patricia has an original style of low, slowish comedy, which takes the form of stepping the little woman violently on her bare shoulders. He does many things that are funny—very funny in fact, but lets the act down half a dozen times and then has to struggle heroically to lift it again. They occupied the stage 25 minutes and would probably be a knockout if they continued everything they have to offer to 15 minutes. To be a truthful chronicler of events, they stopped the show on Monday afternoon.

Harry Holman and Co. in "Hard Boiled Hampton" have made a number of changes in the dialogue and his leading lady is also new with no fault to find with her feeding of the man's eccentric, lovable characterization. Robert Emmet Keane in next to closing, did not offend the audience up to their ears

He was listened to politely, but created no undue excitement. The encore he took was but half-hearted. "Rue Rue," an after five o'clock, has been going at that hour and wasn't strong enough to hold the people in. The feeble singing of a man and woman, whose only right to appear as public entertainers was their agility as dancers, failed to keep the audience seated until they got to going at top speed. And directly they did, they went off and permitted their pianist to do several selections for what seemed an interminable number of minutes. This act was badly placed—in fact the whole show was topsy-turvy.

Jola.

HAMILTON.

This house is the furthest uptown of the Moon string of houses which swing over to Keith management and bookings on Labor Day. There was no apparent change in the house which has been open several seasons, the stage settings judged from the house staff used Monday night being the same.

An over capacity crowd was in Monday night for the big time premiere. The switch to the big time was accompanied by a change of male, which jumped the top from 10 cents to \$1.50 for the front row, the balance of the lower floor being \$1. The bill ran eight acts, one less than usual because of the presence of the Rooney and Bent revue "Things of Smoke." It was nearly 11:30 when the final curtain dropped.

It was suggested some weeks ago that for the initial Keith bill on all-neighborhood show be used, since a number of well-known vaudevillians reside around 145th and Broadway. The idea was doubtless shelved, but the Rooney and Bent act, moved of it. Rooney's home is so close to the Hamilton that he can "roll out of bed and go to work" (this week, which he mentioned during a curtain speech. The revue was down next to closing, running to extra time through Rooney's popularity to a goodly percentage of the audience. Pat Rooney, Jr., was in on the curtain stuff with his mother (Miss Bent). He spoke, too, saying that a certain society prevented him from dancing. His father stated that the youngster would in time make his stage debut regularly and would carry on the Rooney name, as he had done and is doing. The Spanish bit appears to be out of the act permanently. Lillian Furzeville was missing, probably through illness since her number was not substituted nor was anyone in her place.

The show was a succession of sure fire acts and starting with the Wilton Sisters, on second, down to the close of the Rooney and Bent turn a succession of hits. Nothing in the way of a conflict occurred save that the "airplane spin" was present in three acts, dancers doing it twice and the opening offering pulling it on stage (Naomi).

Ruth Reynolds, opening intermission, came near stopping the show and ran an easy second to Rooney. Miss Reynolds had two or three new numbers in her routine, which was twice encored. During one of them she put in a line about being Jewish and a moment later said she was on the level. She opened with "Chill Bess" and followed with a rube number "The Village Vamp." One of her favorites followed "Where Are the Johns Who Let Loose of the Jack," enuring first with "Robert E. Lee" and becoming generous for her, with "After You Get What You Want, You Don't Want What You Wanted At All." There was, too, a speech, in which she may have been kidding the Wiltons using the line about being "glad you like our little offering, then going into vernacular and saying "good night, gang."

The Wiltons showed showmanship when their musical medley was interrupted by the entrance of a kitten, which couldn't find its way out and ran back and forth until someone parted the curtain in one entrance and "Krazy" went off. The sisters stopped playing and laughed with the house. There is a rather welcome change to the final encore, the girls now using the popular "Left All Alone Again Blues" from "The Night Boat."

Harry Holman and Co. led the comedy section showing number three with his new "Hard Boiled Hampton." It's a champ comedy playlet, by Billy Miller and Stephen G. Champlin, who have provided many sure fire lines. There, too, is a sub in the plot which has the patient young widow of a boy lost in France. In "Hampton" Holman has his best vaudeville characterization and it's an act which should do service for him for seasons to come. One little detail can be improved on. When the bottles of supposed booze are taken from the girls, they ought to contain something—water will do, because of the colored glass of the bottles. From the front row, it could be clearly seen that they were empty.

John Guaran and La Petite Marguerite closed intermission. Guaran's specialty drew rattling applause and the turn ran through to big appreciation. Marguerite's jump at the close of the dance in a sublime feat which started

something. Robert Emmett Keane was an easy hit on fourth. His monolog is reviewed under "How Acts This Week." Both Keane and Guaran and Marguerite doubled from other houses.

Alfred Nones, assisted by the Mises Ligrid and Collins, opened nicely. It was 11:20 when the Van Colles came on to close with "Foot Prints."

Jola.

ALHAMBRA.

The uncertain weather conditions Monday afternoon (Labor Day) combined with an attractive show resulted in a sell-out at the Alhambra long before curtain time. The whole show went over in holiday style, with all of the acts landing. George Jessell's "Troubles of 1920" (New Acts), a real novelty in the revue line, closing the first half, went over for a bit of huge proportions. It would have been better for the running, however, to have spotted the Jessell act second after intermission. It ran 17 minutes, lengthening out the first part and making it more or less difficult for the second half acts to follow.

Jack and Irving Kaufman (New Acts), No. 2, were another big hit, scoring with a singing turn of merit. Rudinoff, opening, caught a nicely settled house and entertained pleasantly with sketching, shadow-graphing and whistling. Rudinoff does all the familiar shadow stuff, such as "the serenade," "man smoking," etc. They are on all up as if they had never seen him before. Whistling with a handkerchief in his mouth, which recalled Marshall Montgomery, went Rudinoff off to unusual applause for an opening turn.

The La Gruba, second, one of the classic of acrobatic acts in vaudeville, caught up the running and surprised the regulars with the smoothness of their ground tumbling routine. With the La Gruba it isn't what they do, it's how they do it, the real test of showmanship. Frank Matthews and Ada Ayres, fourth, were a laugh from start to finish with their "Hard Boiled" skit, by George Ryan. The author has collected all of the known "winny man" gags and interpolated them, but they're all so well handled by Matthews and Ayres, the old ones land just as strong as the newer ones.

Wilton Sisters, opening after intermission, did their regulation varied turn, the raggy violin and piano stuff putting the girls over solidly. One of the sisters has developed into a first rate comedienne, delivering a comedy speech that held up the show.

Four Regay and a Jazz Band (New Acts) put over a classy specialty. Miss Regay's "shimmy" at the finish clinched their hit. Joe Morris and Flo Campbell next to closing did well, considering what they were forced to follow. Miss La Toy's Models closed, holding a full house in.

Jola.

JEFFERSON.

Talk about your ideal bills! They've got a real he-one down at the Jefferson this week to celebrate the opening of the house under Keith auspices and its transition from its former pop vaudeville policy to two-a-day big-time shows. And any one who chortled the idea that 14th street was not educated up to big-time standards should have seen the near-capacity audience that was in Tuesday night and he'd change his opinion in a hurry. They get everything, those 14th streets—wise stuff, fly stuff and deep stuff. Not a line or a gag that's the goods passes 'em. Furthermore, they know vaudeville and vaudeville acts. As an illustration, Joe Morris and Flo Campbell, Eddie Leonard, Four Marx Brothers and Margaret Young were all accorded receptions. Eddie Leonard (New Acts), headlining, walked over a hit closing the first half that would have made a grand opera favorite envious. After running through all of his new songs Mr. Leonard was greeted with a noisy ovation that lasted for two or three minutes. The bunch refused to let him take it out in bows, and he did "Ida," "Rue Rue" and "Sweetness" in turn, all by request from the audience, who seemed familiar with songs Mr. Leonard did "way back when he was a white-face single. Some one yelled for "Land of Cotton," but that was going too far back for Mr. Leonard to remember. Finally Mr. Leonard managed to beg off with a speech that really sounded impromptu. Holding back intermission 15 minutes is some feat, but that's just what Eddie Leonard did Tuesday night.

Joe Morris and Flo Campbell, No. 4, also stepped the show off, being forced to respond with a speech at the conclusion of their comedy turn, and that after keeping the house in an uproar for 20 minutes. Mr. Morris was in great form, and the bag from the upper box never went bet at the Alhambra. The La Gruba, ter. The team is doubling this week opening after intermission, also are doubling at the Alhambra. It was their fourth show for the day, but that was not discernible in the manner the pantomime tumbler went through their routine. They cleaned up.

Turquoise Brothers, following the Schenck Topical Weekly, gave the

show a classy send-off with their battle-axe juggling. There's a real thrill in the catching and tossing of these double-edged human war implements. The Turquoise drum the act like showmen and work with an easy, sure method that betokens complete mastery of their difficult line of work. Second was Eddie Burden and "Mr." Frederick Courtney. The spot was a bit early for comedy talk, and Mr. Burden and his partner had considerable difficulty in breaking the ice. The one-acting Eddie and piano thing got 'em, however, and they didn't want to let 'em off.

Joan Brown and Mlle Weston, third, gave the show the air of a production, with their magnificently costumed after act. But there's something more than wardrobe to the act, and everything the girls did landed. Both are good dancers, and they showed a variety of stepping that ran the gamut from a fancy waltz to a modern jazz. Miss Brown's single, "Come Play With Me," a re-write evidently of Anna Held's famous audience song, and a dancing single by Mlle Weston, costumed classily with a sari fringed sash and big hat of the same color, pulled down individual scores. Dave Dryer filled in at the piano while the girls were changing, singing well written little interludes explaining what was coming next.

The Four Marx Brothers, second after intermission, were their usual riot. The continual patter of wise cracks by the elder of the Marx family fell on fertile ground. The silent comic was likewise a laughing hit from the moment he stepped on the stage until he bowed off. Margaret Young, next to closing, did six numbers and could have stayed on until midnight had she desired to nurse her applause. Martin and Moore closed with their clever aerial turn. The Jefferson appears to be "over" as a big timer.

Jola.

RIVERSIDE.

The upper West Side has a good, fast show with plenty of dancing, ample comedy and a wide variety, with the action gleefully distributed between first and second half of the bill, and the comedy graded to bring the broad laughs well toward the finish of the entertainment.

Two single turns, Klee and Patricia did exceedingly well, the dancing turn of Frances Pritchard and "Te Sing Show," girl act, gave the entertainment an impressive flash of production oomph.

June Storm opened with his familiar contention specialty. Leo Burns and Thomas Moran were the first of three teams who began their acts with lyrical descriptions of why they were present and what they would do. Their dancing needs no introduction and the song about themselves does not especially recommend them. They had much better begin with the dance and let it speak for itself. Their stepping is abundantly able to do that.

Harry J. Conley and Naomi Ray with "Ties and Old Shoes" had the first go at the comedy. Conley's rather unusual "rube" got 'em quickly and the novelty finish with the trick back drop clinched a real hit.

Met Klee goes after his audience promptly and has them with him from the get-away, even if he has to step across the footlights to the top of the piano to accomplish his purpose. His talk is all bright and pointed and his numbers score unmistakably. He has a robust voice for rag numbers and makes use of a sympathetic tremulous break on rising notes, effective for ballads. The halloo about midway of the routine was a bulls-eye, coming as it did after the rather rough kidding of the rest of the acts on the bill. Some of this stuff is going to get Klee in Dutch with the rest of the bill one of these days.

Miss Pritchard's dance melange is a whirlwind of changing number with plenty of variation. The burlesque of Ruth St. Denis was one of the good bits. Miss Pritchard's costumes are the last word in modiste's ingenuity.

Patricia picked the running up instantly after the intermission and the topical picture which made a break requiring an especially strong number to generate good. Patricia's routine gets away to a fast start and works up nicely to a climax in the final number. They called for two extra songs Monday afternoon and then didn't want the singer to go.

"Te Sing Show" is a nightly revel of pretty dappers who make up in appearance and youthful ginger for what they lack in pose and dancing and singing ability. Besides, the constant change of number, first an old song with an appropriate tableau and then a modern jazz selection with an animated picture in keeping, has a speed and changing interest that account for half an hour without anybody counting the minutes. The final ensemble is neatly managed and the singing by Warren Jackson and Harold Whalen incidental to the series of tableaux does nicely, although the lyrics of the introductory song are rather home made.

On Monday afternoon the two last acts were doubling elsewhere and the new picture was put on to fill in a wait. However, Burt Gordon

and Gene Ford with their bread comedy did not suffer from the delay. The house was only a minute making its mind up to like the pair and their popularity grew space to a valley of guffaws during the non-sense over singing instruction.

Four Lamy Brothers, making act, featuring a somewhat different style of looping-the-loop for a finish made a good closing number, although there were some departing guests, owing probably to the length of the bill which ran until a few minutes past 1. The acrobats might nip a disposition to walk out by getting under way more quickly. There was an interval between their entrance and their first feat that might have been employed advantageously. Perhaps a more stirring introductory orchestra selection would help the parade of the opening.

ROYAL.

Wholesale switching of the bill at the Royal occurred after the Labor Day performance. Kelly and Pullock who were second retired on account of the illness of one and Harry Cooper did utility duty in eighth position of the nine-act bill and whaled over quite a hit. Cooper is a favorite up here and pulled a reception on his entrance.

Robbie Gordons opened with her poses from old masters and Emerson and Baldwin moved up second from the best lower rung. The comedy juggling burlesque magic and bosh went as well as ever and the boys scored appreciably.

Lorimer Hudson and Co., a comedy and trick bicycle riding combo, took full advantage of the third hole and registered solidly. It is a two-man and two-woman arrangement with one of the males doing a tramp, harping a Joe Jackson entrance he used a routine of material pantomime and trick riding and hung up the bit of the act on an elevated wheel with some clever turns and twists. It's one of the best acts of its kind. This act was programmed to close the show but was switched after the Monday show.

Fallen and Shirley (New Acts) were fourth, moved up from opening after intermission. They passed nicely and Sybil Vase hung up the bit of the show closing the first half of the bill. Miss Vase was never in better voice and was forced to sing her full rep "Love and some old melodies for an encore. An excellent piano solo with some clever fingering was contributed by her admitted pianist.

Hermine Shone in "The New Moon" (New Acts) was headlining, opening after intermission.

Flo Lewis and her colored maid struggled valiantly with the maid coping the most of the recognition. Miss Lewis now turn holds a solid idea but the material says badly in spots and doesn't seem to give her the proper opportunity. A long jags song where each of the orchestra have individual runs seemed to swamp her vocally and at the finish her voice was hardly audible. The maid has all the meaty responses and stepped the act when she started to shimmy. Miss Lewis looked immense in a beautiful frock crowned by her Titian tresses. She tells lyrically about her former partner, Jay Gould, and the act is built around song stories of her experiences with different authors and her efforts to get a new single. Miss Lewis takes her audience very much for granted and at the Royal narrowly missed great disappointment.

Mr. Cooper held down the seat to closing spot, and John Guaran and Marguerite doubling from the Hamilton closed the show in their dancing classic and held every one with the sheer artistry of their opening efforts. They are one of vaudeville's best dancing combinations and the departing throng buzzed about their talents.

It was a fast smooth playing program with one or two exceptions and despite the rainy weather played to just a trifle short of capacity Tuesday night.

Cot.

BROADWAY.

This house, with the rest of the B. S. Moon string, swung over to Keith control on Monday, at which time full-week-stand vaudeville was installed. There is a distinction, however, from the several other Moon theatres which are now playing a distinctly big-time bill. The name Moon Broadway remains. The type of show is like that offered at Keith's 11th Street, there being a six-act show and a feature picture.

The Broadway opened Labor Day to capacity business and at the new top scale for holidays, Saturdays and Sundays of \$1.65. Tuesday night, with the weekday scale of \$1 top, business was fair, the lower floor being less than two-thirds capacity. It may be that the regular patronage here has not yet become accustomed to the change of policy. Still the Broadway is considered a natural draw. Since the days when the house berthed musical comedy it has had a variable career, with vaudeville attempted spasmodically. For the most part it has been devoted to pictures in recent seasons.

Under the Keith banner vaudeville will be given a thorough try, with the show's being of a small big-

time type—that is, standard acts for the body of the bill—and while fewer acts will be used, a feature film will continue as a prominent feature. The two-a-day policy here is to be considered more or less of an experiment. The house may be considered partial opposition with Low's American. When Hammerstein's Victoria passed it was thought best to protect the Palace by keeping vaudeville away from Times Square. But with the Palace's position unavailable now, the presence of vaudeville six blocks away at the Broadway is figured entirely safe.

With an overture at 1.15, the bill runs through in entirety, all six acts playing before intermission, after which the feature is shown. For the current week Fannie Hurst's comedy romance of the ghetto, "Humcroque," was the picture. This film has been constantly on Broadway for the past several months and is an exceptional screen production. Only two persons were noticed walking out when the picture began, indicating the balance of the house had not seen it or desired to see it again.

The vaudeville bill was strong enough, but it did not get over as well as it should. The show itself was not at fault. Perhaps it was the peculiar calmness of the house or the natural weakness of the acoustics. One "hing" seemingly amiss was the darkness of the lower floor, especially in the center of the house. A cheerier appearance might make a difference.

On paper Burt Gordon and Gene Ford were the hit of the bill, and they were in reality. Most of the comedy got across, but it was distinctly noticed that Gordon's singing lacked the power evidenced usually. So the house acoustics might be the matter. Several weeks ago this team was sent into the Palace after Monday to strengthen the show, and it landed with a wallop. It looks good enough to repeat anywhere. —Amelia Stone and Armand Kalin was the headline act and was easily the class of the bill. Their musical novelty, "A Song Romance," was placed third and did much to set the pace, well carried from that spot on. Kalin had a clever number with "Ragtime Romance in France," which probably was added after the act originally opened.

Cartmell and Harris did nicely with their dancing skit, "Going With Cupid," listed third, but went on fifth. Frank Matthews found the going hard on second. Twice he remarked, "You're little bit late, but you're all right," when his stories were requested so quickly. The Fichards closed the show. The house was cold until the close, when the finishing feat brought hearty returns.

Irving and Jack Kaufman closed the show, spotted there probably because of their doubling with the Alhambra. The brothers, who have made quite a name in talking machine record work, went for a hit. They are reviewed under New Acts.

Jola.

REGENT.

The Regent celebrated its change of management and policy with two capacity houses Labor Day. Hereafter the house played the three a day pop price vaudeville. Beginning Monday afternoon the Regent started with two shows daily and a policy similar to the 11th Street, with vaudeville booked by the Keith office. The six acts nicely blended, making a smooth playing and fast moving show.

Henry Santrey and Jazzyta, closing head-lined and divided applause honors with Jack C. Morton and Family. A news weekly and topical digest started things off, serving to quiet the house down for Frozent and Goulet, a team of talking acrobats. The tumbling average as good as the best, but the talk is what might be expected of acrobats. They passed.

Julia Keiley (New Acts) went third, giving the show real timber right where it was needed. Mr. Morton worked like a Trojan, pulling every known bit of bawdy in the catalog, but it all scored for ball-cryers. Whenever the proceedings threatened to lag Morton came pulled a fall or a bit of eccentric stepping that made 'em howl. The children contributed a full share of the fun, the boy especially working up the comedy bits for full value.

A. Hobins held 'em all the way with his musical instrument imitations and captured numerous laughs, next to closing. He did not do his new turn show at the Fifth Avenue recently. This was probably because he was doubling at other houses and could not transport his drum and props. Josephine and Bronson, preceding, battled hard and finally got 'em with their high class dancing turn. A "Fishing" number by Miss Josephine seemed a bit long drawn out.

Closing were Santrey's Jazz Band and they walloped over a tremendous hit. The comedy recitation with musical accompaniment made a fine contrast for the jangling of the instrumentalists and Santrey's vocal numbers. "The Devil's Favorite," a feature picture, occupied the second half. The Regent is now charging a \$1 top. Formerly

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IN PARIS

(Continued from Page 1.)

Hygeon, inaugurated by Edler in 1935, and later directed personally by Joseph Otter (but which changed its site to make place for the Grand Palais in the 1939 exposition) has ceased to exist. During the war it was used as a canteen for refugees and has not reopened to the public since 1914. The garden is now to be incorporated into the verdure of the avenue des Champs Elysees. The last of Otter's enterprises, excepting his large interests in the Pari Mutuel (betting system on race tracks), thus disappears, although he still controls the site of the Moulin Rouge and a first lease in the Olympia.

In 1916 M. Terestchenko, former Russian minister of foreign affairs, married an actress in Norway. She has been appearing at Parisian theatres recently, having left her husband after a year, her health not supporting the Norwegian climate, as she alleged. Although she abandoned the conjugal domicile, she is receiving a yearly allowance of 141,000 francs. This interesting family dispute came before the Paris courts, Counsel for the defendant, Mr. Terestchenko, contended the French tribunal incompetent to judge the case, the marriage having taken place in Norway, where the husband is still domiciled.

M. Hivert will assume the direction of the cellar theatre L'Aleu on Sept. 1, retaining the present policy of the tiny house. The first trial will be an operetta named "La Reine Ardente," signed by Pinget, music by Mme. Germaine Rognat.

More, the former representative in Paris of Mourmarchant, of Lyons, who has the summer management of the Percheur cabaret, will mount a revue shortly by Armorey and Clermont, for which Alce de Tender will return to the local stage after a long absence.

The first novelty of the season at the Opera Comique will be Maurice Donnay's "Roi Cordouan" with music by Alfred Bruneau. The sets are now being painted by Jua assume and his staff.

The Gatto is reviving "Les 25 jours de Clairette" with Mmes. Angèle Gil, Céline Norbert, Mmes. Laverne and Godard.

Robert Quinault has left Paris having taken a position of ballet master in London.

The new piece of Guibard to be created at the Porte Saint Martin

by Mme. Nivio for Herts and Co. quetta will be entitled "Gin."

The Comedie Francaise will undertake next season official visits for propaganda of French art, in Switzerland, Belgium, Holland and Spain. The actor Drain has been engaged at this theatre. Alcover has resigned and will play in "La Rafale" at the Gymnase with Mme. Simone, Mady-Berry, Signoret and Girelli.

Fontaine has booked for the new production of H. de Grouse at the Chatelet Mmes. Suzanne Gessel, Williams, Messrs. Hamilton, Carrol, Barnes and Dean.

Mmes. Glida Dorthy, Mary Marquet and Mr. L. Hervieu will support Andre Brule in the new comedy, "L'Homme a la Rose" to be created at the Theatre de Paris. Jean Silvistre will hold the lead in "L'Enfant Maître" by H. Mara, due at the Theatre du Vaudeville.

Henri Prevost, French composer and song writer, died at the age of 66 years.

Mme. H. Brudet (professionally known as Jeanne Mervat), recently died.

Andre Valdaura, picture operator, of Spanish nationality, was killed in an aeroplane accident at Villacoublay, France, while taking views for a film. The pilot, Captain Pignatier of the French army, also lost his life. Valdaura was 42 years of age and joined Pathé's staff about 20 years ago, operating in a number of reels.

BURLESQUE REVIEWS

(Continued from Page 10.)

Philips who made satisfactory appearance in short, skated frocks and displayed a fair amount of animation. Miss Fox had the best voice, or perhaps the least irritating one. The singing throughout was notably bad, even for a burlesque organization. Miss Rogers' first song was especially trying, and the parody offered by Hamp and Bentley were an experience hard to endure. It was curious, too, because the same two men were members of a quartet which later warbled without inflicting any suffering.

Another member who got off to a poor start was Willie Mack. He entered with a song about the show that was worse than machine made in lyrics and delivery. However, he did much better as a semi-straight later on, and in the specialty of "The Three Rounders" scored heavily with a series of song imitations, notably that of Al Jolson singing "Swanee." The regular straight

man was either H. Keeler or J. Barrett. You couldn't tell which from the program or the proceedings on the stage. He helped out nicely in the quick exchange of fast etc. that made up a good deal of the comedy bits.

Hamp arranged the "book," and it must be said he has stretched out an evening with resort to the ancient device of the safe tab and its mate the gambling bits, though there is some money changing. Hamp's own material is reasonably fresh and he gets it across in good style.

The only specialty that had the stage to itself was employed a "two" to provide for a change of setting. They seem to think that the number "Pals" required a new background, but the necessity there did not appear on the surface.

"Duke Chickens" was a newly costumed number toward the end of the show, the girls wearing downy hairdos and peaked headpieces.

This was one of the few costumes that seemed convincingly of 1938 manufacture. The rest had seen service before they were dry cleaned. Still they were bright and effective enough in color scheme for all purposes. The girls were addicted to lights throughout, and so for the final sensation there was nothing to do but give them step-in combinations for dressing. To make it more difficult they came on with their barrels hung from the shoulders and made the lyrical promise that "the boys applauded sufficiently they could be persuaded to dispense with the barrels. The boys obliged, the girls obliged, and everyone was satisfied.

GIRLS FROM JOYLAND

Sam Williams has produced his masterpiece this season, after years of trying and his American Wheel entry could step into the Columbia tomorrow without any change of scenery or cast and create comment even on busy Broadway. It is at the Mt. Morris in Harlem this week.

It's a show that will have the regulars buzzin' all over the No. 2 wheel. Messrs. R. R. and Mack can paste this in their hats. If there are any weak sisters on the "one" circuit this season, "The Girls from Joyland" can give first and any time.

The cast is one of those happy combinations that don't often happen in these days of salaries. It is a perfect combination as regards important principals. Only one replacement even suggests itself and that is a male lead who handles several bits and leads one number ineffectively.

Heulah Kennedy, the subvert, is a recruit from vaudeville who is a real find. Her "this girl eluded the light material hawk" is a con-

siderable possession that rarest of combinations for a burlesque subvert, grace, dancing ability and voice. Add to this a musical comedy carriage and appearance and you get a slight measure of the girl's talents she dominated at all times.

Billy Gilbert, the principal comedian, is a smooth working fun maker. He does an eccentric character and has a vocal intonation something similar to George Monroe. Gilbert is a capable comedian and his naturalness adds him materially. Jack Shutta was his first lieutenant, doing a tramp and doing it well. Bob Williams is a nobby looking straight, with hair a la Joe Bentley and knows how to wear clothes. He reads lines clearly and has a good speaking and singing voice. Charley Brown does semi-straight and handles several minor roles. May Newman is an attractive ingenue with a nice figure and a good vocal equipment. She leads several numbers pleasingly and looks immense in all her changes. Nell Vernon, the prima donna, was out of the show being ill and a chorister subbed acceptably.

The 16 choristers are a representative looking bunch of girls and are up to the other high averages set. The girls make a dozen changes and have a hard time getting away after each. They are a shapely attractive looking crowd and the dancing was away above the average for which Leo Newman gets credit.

He also gets credit for the best bit of staging seen in months. All the sets are elaborate, the biggest flash being an Oriental full state set, which was in a Number One show last season. Two beautiful drops unrolled with Oriental patterns and lanterns are hung in "two" and "three." They raise to reveal the chorus in gorgeous Oriental costumes. The back drop is a scenic gem and shows immense vistas. The centre one conceals another drop which lifts to provide an exquisite entrance for Heulah Kennedy in a ravishing Oriental pajama costume to lead the number.

The opening of the second act, "Off the Reel," is unique as regards burlesque, although the idea has been utilized in vaudeville. It is a dark stage dramatic quarrel between two unseen men and the lights are flashed to reveal the two comers arguing over a checker game. The set here is a faithful duplication of the interior of a picture studio and the action and comedy are just as consistent.

The first act full stage scenes are "The Garden of Spotted Town," a beautiful set, and "The Road Garden De Lora." In the latter scene a red and blue lamp bit of comedy business had the house in a constant uproar. The comers enter with smart

and take separate tables on which there is a red and blue lamp. A waiter with a cash to correspond with the light is assigned to each table. One comic holds a two bit bank roll and orders a cheese sandwich, the other asks for heavy provender. The first comers switches the lamp shades and inherits all the food. The other gets the cheese sandwich. Another switch and the big eater gets the two bit check and vice versa. It's a great piece of business and has been lifted bodily by the producer of the first week's show at the National Winter Garden.

After the studio scene Gilbert cleans up and does a specialty in neat flannel trousers and make up. It is a pick out number with the chorus in novelty one piece costumes tight and head-dresses. The wardrobe here and elsewhere is strictly two fifty, and the girls make a splendid appearance. Another big applause getter was "Oh, You Lingerie," led by Bob Williams, with the girls in pretty lingerie making separate entrances.

"The Girls from Joyland" will be breaking house records after their first swing around the wheel for it's a whale of a burlesque show.

CHAS. ALTHOFF

Headlining the Panjages Circuit



SOLE MANAGEMENT
JOHN GOLDEN

The Passing of the Signs Back Stage

Recently Mr. Albee ordered removed from stages on the Keith circuit all signs telling the artist what he should and should not use in his act. Mr. Albee informed managers throughout the country of this action and as a result these signs have practically all been eliminated. Typical of the feeling of managers regarding this matter is the following letter from a Michigan Theatre, which is reprinted, together with Mr. Albee's reply:

EMPIRE THEATRE.

Grand Rapids, Mich., August 30, 1920.

Mr. E. F. Albee,
Palace Theatre Building,
New York City.

Dear Mr. Albee—I have received yours, enclosing a letter sent to your managers regarding taking down signs directing performers what to do and what not to do. I thank you very much for your courtesy.

I am entirely in accord with your views and wishes in the matter. In this theatre, since I have been here, there has never been a notice of this kind posted. I have always found it quite unnecessary. In any case where there is material in an act that I wish to have eliminated, or if there is a song which seems too blue, I find the best way is to go to the performer and ask him to take it out. There is never any antagonism. I am always open to friendly discussion in regard to the appropriateness of any matter. Not in any instance in five years has any performer objected to taking out anything that I asked him to—but once, and in that case it was taken out. It has always been my practice to say "Please," and "Will you oblige me," or some other form making it a pleasant request, and not an order. And I may say also that I find it just as easy to commend a performer and tell him what I especially like in his act, as I do to ask him to change.

I saw on the wall in one of your theatres a card that I did like, asking performers never to use "hell" or "God" or "damn," and thought of putting it up, but on reflection concluded that the spoken request is best, being both more effective and less offensive.

Between myself and most performers there is a real feeling of friendship, and I believe that in most cases I receive from them, in this out-of-the-way city, the very best work they are capable of doing.

Yours truly,

Clarence L. Dean.

September 1, 1920.

Dear Mr. Dean:

In answer to yours, I am pleased to have your commendation of the policies laid down by the V. M. F. A. as to the humane treatment of the artists in the different theatres throughout the United States, also your assurance of co-operation.

I am sure that it is far more pleasant to do business under the present conditions than the old way where there was so much antagonism. Life is hard at best, especially for vaudeville artists, they being obliged to travel from place to place, never settled, never sure of an engagement from season to season until they have contracts signed, and many other disquieting and discouraging conditions which do not tend to make their lives any too rosy even under the very best conditions.

Anything that the managers can do to soften their pathway and spread a little sunshine here and there is not only adding to our own security as a business proposition, but doing for the artists what they are rightfully entitled to—consideration in their dealings with the managers, better conditions about the theatres and courteous treatment, all of which costs nothing but a little thought and consideration.

Here and there there will be transgressions of these principles by some managers and artists, but we should not let the faults of a few influence us in any way in going straight on with our purpose for a new vaudeville.

Cordially,

E. F. Albee.

Mr. Clarence L. Dean,
Empire Theatre,
Grand Rapids, Mich.

ENEMY OF THE PEOPLE.

(Continued from page 18.)

of a fortnight's run of Robert Whittier's revival of this incoherent effusion (at the Manhattan Opera House) was assembled as an intellectual gathering as one might desire, judging from outward appearances. One could pick out a certain type in the assemblage and stamp him a parier, bohemian, or a straight, common garden variety socialist, or simply a highbrow, not to speak of a sprinkling of clergymen in the house. It is safe to assume these were all "fans," yet some of the revolutionary preachers in the fourth act of the long five-act play "got" to them with a vengeance.

Robert Whittier, who is making the production, enacts the title role, of Dr. Stockmann, who, discovering that the drainage system of the bathing-station on which the little town depends, is faulty, calls it a menace to the community and proposes a corporation to effect a sanitary change. The editor of the local "Messenger," and a leader of the "compact majority" of the middle class men, express their willingness to co-operate at first, with Dr. Stockmann in revolutionizing the social system of the town, alleged by the physician to be based on lies but when the burgomaster and chief of police of the town, show this would involve an expenditure of three hundred thousand crowns, the compact majority opposes the doctor's plans and is sworn to revile him as "an enemy of the people." Dr. Stockmann's famous typical saying, "The minority may be right—a majority is always wrong" is thus demonstrated with the tagline, coming at the belated hour of 12:03, to the effect that "the strongest man in the world is he who stands alone."

The play is weakened by personal indignation that runs through it, although effective to a certain extent where the listener remains sufficiently collected to realize this is but the spirit of one man's preachings.

The cast that struggled with this lengthy, wordy effusion showed unfamiliarity with the piece, the star, among others included, although his conception of the role was masterful

and sincere. Richard W. Temple, who staged the piece, distinguished himself, with his personation of the burgomaster part. The balance were on a par as far as the male players were concerned. Paul Kier as a drunkard and Adolf Link as Morton Kell, stood out a little above the others with character bits. Of the only two women in the cast, Augusta Bayleton was easily miscast as Petra, the young school teacher. The other proved sufficient for the purpose. The play is decidedly a masculine affair with the clashing of wills the dominating force.

In summary, the piece is too long and draggy, with one scene the only thing of visible vitality (in the fourth act), of commanding interest. It would not appeal to the average theatre-goer.

SOUTHERN OPENING.

Atlanta, Ga., Sept. 8.

Gortatowsky Bros., who for the past twenty years have been lessees and managers of the opera house here, are entering their twenty-first successful season as managers, having been awarded the Municipal Auditorium by the City Council for the coming theatrical season. Owing to the fact that Mayor Fearce was instructed some time ago by Council to secure bids for the Auditorium, it was not known until today just who would manage the theatre or what would be offered in theatricals this season. Those bidding against Gortatowsky Bros. were Arthur Lucas, of Atlanta, and W. A. Mitchell, of Dawson.

The show season opens here Sept. 20 with "Hitchy Koo." Gortatowsky Bros. report, among the leading attractions they are going to present are: McIntyre and Heath, Robt. E. Lee, See-Saw, Elot in West, Girl of Limberlost, Buddies, Man Who Came Back, Clarence, Rose of China, Rainbow Girl, Turn to the Right, Lightning, Bird of Paradise, Not the Long Ago, Breakfast in Bed and Al G. Fields' Minstrels, Coburn's, Neil O'Brien's and Lasso White All-Star Minstrels.

NOTES.

Beginning Labor Day the Grand Calgary (Orpheum Circuit) inaugurated a change in the opening performance of the week from Monday night to Monday matinee. The giving of the Monday matinee was made possible through a betterment of railroad schedules on the Canadian Pacific.

Mrs. Frances is shortly to open a modeste establishment in Paris as a branch of New York studio. Note Spingold will sail for the other side within the month to complete arrangements.

Marshall Hall and others organized a vaudeville concert at the Lake Placid Club recently and this week forward the proceeds, \$170, to Daniel Frohman for the Actors' Fund.

The Family, Shamokin, responds with vaudeville Sept. 12, using six acts and a feature film. The show splits with Kenney's Williamsport.

Charley Thomsenhausen, manager of the Studebaker, Chicago, is on a short vacation which he is devoting to the lamping of Broad way.

The Century, Petersburg, Va., closed Sept. 6. The house is to undergo extensive repairs and may be reopened during the season.

A. P. Waxman, who has been negotiating for several seasons, is now general manager for William Moore Patch.

Frowley and Lewis have been routed in "Seven A. M." opening in Baltimore this week.

Wells, Virginia and West have cancelled their Pantagone time to continue on the Loew circuit.

OBITUARY.

ROBERT HARRON.

Robert Harron, picture star, died in Bellevue hospital Sept. 8 from a wound in the chest received Sept. 1, when he accidentally discharged his revolver in his apartment in the Hotel Seymour. The revolver was in the pocket of a coat Harron was removing from his trunk. The police on his removal to the hospital placed him under arrest for violating the Sullivan law, but Theodore Mitchell provided immediate bail and he was removed from the prison ward and every attention shown him, D. W. Griffith being among the first to arrive at his bedside.

Familiarly known as "Bobby," Harron was one of the first juveniles to come to fame in pictures. When he was picked out from a crowd by D. W. Griffith he was just filling in a bit and had been recruited from office boy work in the cutting room. Experience brought him reputation as a juvenile and as a character actor. Before going to Niagara he had been a printer.

He played many leading roles in Griffith features. Last spring he left the Griffith organization to star in independent ventures. Under the direction of Chat Wilkey he had recently completed for Metro a feature called "Coincidence." He was several times reported engaged to marry Dorothy Gish.

MRS. JOHN M. O'BRIEN.

Mount Vernon, N. Y., Sept. 8. Mrs. Gladys O'Brien, known in the motion picture world as Gladys Field and who appeared up to five years ago with the Hesperay company, died here in childbirth last week at 45 First avenue, where she had been residing for a short time with her husband, John B. O'Brien, a film director. The deceased was

the daughter of Mr. and Mrs. Horace M. Woolley, of San Francisco, where she was born. While with Hesperay she was leading woman for William Anderson, "Bronco Billy."

A. J. GILLINGHAM.

A. J. Gillingham, owner of the Empire, Detroit, and former partner in the Gillingham & Smith Theatrical Enterprises, Grand Rapids, Mich., died Sept. 4 at Atlantic City, where he had gone for a rest. Heart trouble was the cause. Mr. Gillingham was for many years connected with circuses. A wife and boy survive. Burial from the family residence in Detroit, Sept. 7.

MRS. ANNIE B. LALOR.

Mrs. Annie B. Lalor, mother of Frank Lalor, the comedian, and grandmother of Helen Lane, died after a short illness at her home in Raymont, N. J. She was 84 years old.

CHARLES SCHUETT.

Charles Schuett, Cincinnati musician, died at Bethesda Hospital in that city last week. Schuett had been a member of the Cincinnati Grand Opera House Orchestra for 43 years.

The mother of the Keppie sisters died at her home in Lawrence, Mass., Sept. 2. Her daughters have performed on the professional stage since childhood and for years have been one of the features of the Keith circuit. In the affliction of her past husband she had born his one comfort, while in the success of her daughters she was the big factor. It was mainly through her instruction that her daughters achieved a national reputation as exponents of Spanish dances.

THE PICKFORDS

have just returned to New York after a two-year tour of the Keith and Orpheum Circuits.

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- Sept. 5-Orpheum, Kansas City.
- Sept. 15-Orpheum, St. Louis.
- Sept. 25-Orpheum, St. Paul.
- Oct. 5-Orpheum, Minneapolis.
- Oct. 15-Orpheum, Duluth.
- Oct. 25-Orpheum, Winnipeg.
- Nov. 5-Grand, Calgary.
- Nov. 15-Orpheum, Vancouver.
- Nov. 25-Grand, Seattle.
- Dec. 5-Orpheum, Portland.
- Dec. 15-Orpheum, Ft. Worth.
- Dec. 25-Orpheum, Oakland.
- Jan. 5-Orpheum, Sacramento.
- Jan. 15-Orpheum, Los Angeles.
- Jan. 25-Orpheum, Salt Lake City.
- Feb. 5-Orpheum, Denver.
- Feb. 15-Orpheum, Boise.
- Feb. 25-Orpheum, Omaha.
- Mar. 5-Orpheum, Omaha.
- Mar. 15-Orpheum, Des Moines.
- Mar. 25-Orpheum, Chicago.
- Mar. 31-Orpheum, Milwaukee.
- Apr. 1-Orpheum, Chicago.

PERMANENT ADDRESS:

PAT CASEY AGENCY

PERSONAL REPRESENTATIVE:

E. K. NADEL

FRENCH FILM NOTES

Paris, Aug. 25. Rene d'Auchy has been taking pictures at Venice for the new reel, "Stella Lucante," but does not seem to have met with a warm welcome on the part of the natives who objected to the photo place in their midst. The views are now completed and the film will be released shortly. "Rougem" is the title given for the reel, because executed at Dussard, a fashionable resort, in which Deage, of the Opera Comique, and Mme. Hugonette D'Ass, who recently joined the Eclair company, are the principals. This title may be changed before final presentation. The Humour Film Co. is preparing another story of the Agence funny series by Lucien Calamand, which will bear the mark of "Agence, Legation Universal."

The Pariana Film Corporation has been formed with a capital of 500,000 francs under the direction of L. Aubert, with Louis Delluc as producer, and Max Chabrier as president of the board. The second issue of this new firm will be "L'Americain," being photographed on the Franco-Spanish frontier by Delluc, with Eve Francis (who was seen in "Silence" and "La Fete Espagnole"), Princess Doudjan, Marcelle Delville, and Messrs. Durel, Louis Barry, Gaston Jaquet, L. "alter, J. R. Marichalar in the leading roles.

The Colosse, cinema hall, Champs Elysees, which has been shut for redecorating, reopens Sept. 1.

THEATRICAL STOCKS

(Continued from page 2.)

with the course of quotations, except insofar as it affected friends who had bought into his company. There was a striking revival of interest in Orpheum common in all three of the markets in which it is traded, the New York Curb and the Boston and Chicago exchanges. It got up through 27 in New York and Boston for the first time since the July slump. The common stock even at its top of \$35 is out of line with a reported price of \$55 for the preferred, said to have been done in San Francisco in a private transaction. When it is remembered that the \$5,000,000 of Orpheum preferred stock outstanding is convertible into common at the rate of two common for one preferred, it is readily seen that the common must go to around 55 before the senior and junior issues will balance, that is if the reported San Francisco by outside brokers. The prospective listing was probably the basis of the Orpheum's strength.

A sudden interest developed in Orpheum on the Curb early last week and seems to have been sustained since then, for all quotations as they came out day by day have shown progressive betterment from below 25 to better than 27. This was in the face of general weakness in the other picture issues dealt in by outside brokers.

Goldwyn came to the surface only twice during the period and remained sluggish at the old price of 5. Whether this quotation represents actual transfer of stock, of course could be told only by some one who tried to put through a bona fide deal. However, there is one dealer who didn't believe it represented a real idea of value. On the very day when the newspapers reported sales of Goldwyn at 5 Charles Crop, dealer in unlisted securities at 25 Broad street, advertising in a daily paper an offer to sell 100 Goldwyn at 10 1/2.

One would suppose that a dealer would scarcely spend an effort to sell stock at a point and a half over the market unless he had reason to believe that there was none to be had by the outsider at the figure quoted by the Curb reporters. The reports showed one day an estimated turnover in Goldwyn of 1,500 shares at 9 flat, but whether this represented a real change of ownership it would take an expert in the Curb tangle, and a clairvoyant at that, to determine.

The movement in Triangle were itself out with the end of last week. Officials of the company said there had been no new development in the concern since the execution of the new Hamilton Co. contract involving the transfer of the exchanges from the old Frank Hall interest.

Dealings on the big board and outside were as follows:

STOCK EXCHANGE

Thursday	Friday	High	Low	Last	Chg.
Param. Play-100	100	100	100	100	+1/2
Low. Inc. 100	100	100	100	100	0
Friday	100	100	100	100	0
Param. Play-100	100	100	100	100	+1/2
Low. Inc. 100	100	100	100	100	0
Saturday-Holiday					
Monday-Holiday					
Tuesday	100	100	100	100	+1/2
Param. Play-100	100	100	100	100	0
Low. Inc. 100	100	100	100	100	0
Wednesday	100	100	100	100	+1/2
Param. Play-100	100	100	100	100	0
Low. Inc. 100	100	100	100	100	0

THE CURB

Thursday	Friday	High	Low	Last	Chg.
Orpheum 100	100	100	100	100	+1/2
Goldwyn 100	100	100	100	100	0
Friday	100	100	100	100	0
Orpheum 100	100	100	100	100	+1/2
Goldwyn 100	100	100	100	100	0
Saturday-Holiday					
Monday-Holiday					
Tuesday	100	100	100	100	+1/2
Orpheum 100	100	100	100	100	0
Goldwyn 100	100	100	100	100	0

No sales. *Listed on Boston Exchange, but dealt in

THE DISCOVERY OF THE SEASON

MISS FAY MARBE

APPEARING THIS WEEK (SEPT. 6) KEITH'S PALACE

She is regarded by Vaudeville booking managers as their one big bet of the current season. Fay Marbe opened in New York at the 81st Street a fortnight ago and created such a sensation she was immediately placed under contract by the Keith Agency for an indefinite period, with the promise of according her the billing she so richly merits.

In reviewing her act a representative of Variety said:

FAY MARBE. Songs, Dances, Plans. 10 Mins.; One and Two. 5th Street.

Fay Marbe has been to shortchange. From her first graceful dance the house belonged to the little black-haired beauty. In a pretty corsette gown and a pair of short open-work stockings, working before black velvet hangings, with Jerry White at the piano, Miss Marbe opens with a new number, illustrating the song prettily. Next a special number, "Red Impression," telling of her at-

traction for various types of males. "Jazz Vamp," a published number, was her next vocal offering, followed by a dance in which Miss Marbe exhibits a pair of limbs that would send a thrill through the town pump. "Land of Old Black Joe," another published song, was her next. While she changes to a costume, White's solo, "Tired of Me," getting

solid applause. The act goes to "three" to such a pretty gold dress with hangings, and in Spanish attire Miss Marbe sings, "Mambo," following with a mambo version of the Spanish dance that puts her away like a safety deposit box. The crowd's love is vaudeville's gain, for nothing mechanical could ever rivalize this girl's attractiveness properly: it takes the naked eye.

Doctors said it would be several weeks before she could dance. Mrs. Harry Weber was removed this week to her home at Mount Vernon, N. Y., following her recent operation for appendicitis in a hospital. Carl Currier, of the Jaxland Naval Cadet, fractured his foot while on the stage when the act played Cleveland. Mr. Currier may require several weeks to recover. Tom McNaughton has left "The Magic Melody" Co. and returned home suffering from a nervous breakdown.

as valued security on New York Curb. Transactions on the Curb for the week ended last Saturday were: Goldwyn—100 at 9, unchanged. E. K. Naadel—100, high, 27; low, 25 1/2; last, 27. In public sale. United Future Productions—100, 200.

NEWS OF THE MUSIC MEN

Just to impart an idea how avidly the public has taken to "canned music" and thus explain and in a measure support the publishers' contention that the records and rolls have made a serious inroad into their source of revenue, one need only quote one of the executives of the Victor Talking Machine Co., whose interests in the industry lie in the recording room. There, where new issues are daily being recorded and old ones recut from the master disk, he is in the position to obtain a line on the output of their factory. He has it that were either the Columbia or Victor to shut down on recording new issues for a period of three years they would still be running night and day putting out old records, so great is the demand not alone for the latest songs but for good "canned" music in general, though antiquated in the popular song sense.

Rogues West returned to town this week following a visit to New Orleans, where he attended the funeral of his mother, who died there last week at the age of 81.

Ray Ingraham, a brother of the late Herbert Ingraham, has signed to write exclusively for Irving Berlin, Inc.

Mrs. Ben Bornstein, the wife of Harry Von Tizer's general manager, is recuperating from an attack of double pneumonia.

In placing two such veteran songwriters as Alfred Bryan and Wheeler Wadsworth under exclusive contract, Fred Fisher has acquired a pair of writers that should add considerable prestige in songdom to his house. Mr. Bryan's work as a writer for a period of 40 years needs no elaboration and Mr. Wadsworth is almost as well known. As a member of the All Star Trio, a popular phonograph recording combination, as well as individual solo-phone soloist, Wadsworth has earned an enviable reputation both as songwriter and recorder.

The Addison Music Co. has opened branch offices in San Francisco and Pittsburgh. Thomas Addison is in charge on the Coast and Harry Hirsch on the Smoky City.

Vincent Sherwood, Western manager of the McKinley Music Co., has

left on an extended vacation four. Alfred L. Hanes, the professional manager, will be in charge during his absence. Paul Stewart, Eastern sales manager of the same firm returned to town this week after an extended road trip.

The Sam Fox Publishing Co. has opened new offices in the Capitol Building, 115-116 West 45th Street, New York City, newly completed and in the centre of the music business. The establishment includes two elaborately fitted sound-proof studios.

NEW ACTS

Masters and Kraft in a comedy singing and dancing revue with Miss La Mont, Grace Masters, Marie Cavanaugh and Jack Masters (Max Hart).

Tom Marker and Carrie Schenck. The latter is a sister of Joe Schenck, of Van and Schenck, who have written special material for the act.

"The Ladies' Tailor," produced by Evelyn Blanchard.

Gordon Eldrid and Co., four people, new farce.

Kitt and Dutton (Thos. Fitzpatrick).

ILL AND INJURED

Miss Schenck may be held to her home for two more weeks as the result of ivy poisoning contracted while in the woods on his vacation.

Louis Fincus returned last week from the woods much improved in health and looks. The former agent gained several pounds. Fincus is now at Lakewood for a couple of months, after which he will re-embark in theatricals.

Lucille Ballantine, a specialty dancer in Anatol Friedland's revue at the Orpheum, Duluth, this week, sprained her ankle during the Labor Day matinee and was confined to her room in the Holland Hotel.



From Clown to Leading Lady

Everybody who's anybody in the vaudeville world knows M. K. & R. Albolene to move make-up. On the ground is a 25c. For extra make-up painting. In one and two ounce tins and half-ounce and pound cans. Sample tube free on request. At all drug stores and dealers.

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WRITE OR WIRE

BILLINGS

Variety, New York

B. F. Keith's Riverside This Week (Sept. 6)

FRANCES PRITCHARD

IN "THE DANCE DUEL"

ASSISTED BY

EDWARD TIERNEY and JAMES DONNELLY

BOOKED SOLID

Direction ROSALIE STEWART

IN LONDON

By Ivan Patrick Gers.

London, Aug. 12.

The sensation of the hour is undoubtedly the Cochran crusade against German plays. This had undoubtedly, despite their protestations, much to do with the postponement of "Mie Mie," the Greenhuth-Laurillard explanation that they were unaware of a prior contract for the production of a new play by an English author now being somewhat weak. "Mie Mie," they say, will be done at another theatre later in the autumn. Meanwhile those engaged for the controversial musical comedy are hoping that parts will be forthcoming in its execution. Cochran on his part challenges the G-L statement that the play is from the French "Gri Gri," and declares he can prove it of Teutonic origin. Should he fail to do so he is prepared to hand over the night's receipts from any of his theatres to the Actors' Benevolent Fund.

After being closed for many weeks the Kingsway will reopen early in September under the management of Lillian McCarthy and Anthony Ellis with a play from the Norwegian of Meiner Forenede. Its title, "Daisy," does not seem sufficiently enticing to bring back prosperity to the ill-

fated little bandbox in Great Queen street.

Both "Daddalums" (Wyndham) and "The White Man" (Lyric) must come off on August 21 to make way for other productions, but Andrew Melville is negotiating for two other theatres.

Matheson Lang will "try out" Temple Thornton's new drama, "The Wandering Jew," in the provinces prior to its production at the New in September. The action covers a period of 1,500 years, and again we are informed that the piece has nothing to do with Eugene Sue's novel of the same name. The Theatre Royal, Manchester, will see the premiere on August 22.

Talking to Variety, Arthur Gibbons, the manager who is going to break a lance with fortune by producing "Tarsus of the Apes" as a stage play, said that despite cundry shakings of less plucky managerial heads he was confident of getting it over. An elephant, a camel, a lion and twenty monkeys of various sizes will support the two legged human company, which includes many well known pantomimists and players. Business will have to be exceptionally good to make the touring of a small manager a paying proposition, and the tour list, as we heard it, does not seem particularly hopeful.

"The Ruined Lady," which continues to do good business at the Comedy, but which will have to vacate that stage very shortly, is now preceded by a "curtain raiser," "A Nice Thing." This rather gruesome little playlet circles round the attempted murder of a garrulous old woman by an equally morose niece. The niece, however, accidentally drinks the poison herself. The piece had a good reception, for which Ross Lynde's performance of the old woman was mainly responsible, but it will not go down to posterity as a classic.

"At the Villa Rose" seems to have taken a strong hold on the royal fancy. It has already been seen by the King, the Queen, Prince Henry, the Princess Royal and the Princesses Maud, Victoria and Marie Louise. We hear this play is already earmarked for American production.

The second week in September will see the production at the Winter Garden of the musical version

of "A Night Out." The version is described as "made" by George Greenhuth and Arthur Miller, "provided" with music by Willie Redstone, with lyrics by Clifford Grey. Leslie Henson will be the "star," Tom Reynolds produces. Eugene Greenhuth generally supervises.

Best Levy is one of the big hits of the Coliseum program and will stay three weeks instead of one—he will also spend the summer for the next seven years on the British vaudeville stage. Chatting to Variety, he said that his reception everywhere had been wonderful. The skating act of the Reynolds-Donagan quartet is also very popular.

While waiting for the new Winter Garden production Leslie Henson is appearing in vaudeville with a partner, Tom Watta.

C. B. Cochran has now completed the cast for his production of "Her Dancing Man" at the Garrick. Jack Buchanan will play the title role, and with him will appear Violet Tree, Auriel Lee, Ethel Baird, Ben Field, Ronald Squire and Reginald Bark.

"Up in Mabel's Room" will shortly be seen in the West End. T. R. Duggan, who is responsible for the London production of "Lord Richard in the Fanny," will be associated with George R. McClintock in this production.

The first scene of the Temple Thornton play, "The Wandering Jew," which Matheson Lang will shortly produce at the New, represents the crucifixion. If this goes past the Lord Chamberlain it means that the ban has been lifted against the representation of Scriptural characters. Lillian McCarthy, Dorothy Holmes-Gore and Huttin Rivlin will appear with Lang in this drama.

Marie Lehr returns to the Globe September 22.

"His Lady Friends," produced under the Gilbert Miller management at the St. James August 17, is a second vehicle with which to bring Charles Hawtrey, now happily recovered from his recent illness, back to the West End stage. The farce, which was originally produced in America, had a fine reception and went with a swing and to the accompaniment of hearty laughter from curtain rise to fall, and there can be no doubt as to its success. Hawtrey, as the man of affairs, got into trouble and out of it again as easily as he ever did, and was ably abetted by James Carew, who gave a fine performance of the lawyer friend. Athene Seyler, in the part thrown up by Leonard Harris, made a big hit as the lawyer's extravagant wife; Jessie Bateman was excellent as the moving wife of the gay dog; Joan Barry got there as the girl, and Mona Harrison gave a capital study of the card-playing woman. The big thing of the

production was the singing by Hawtrey of the "Sunshine" song. Everybody enjoyed it immensely, but we should not advise him to be tempted into appearing as a vaudeville turn where he is not known. At the conclusion, after the curtain seemed in danger of being raised and lowered indefinitely, he made a short and grateful speech, in which he thanked his public for their great kindness to him all his life.

Ten McLead, who is assisted in a new roping act by Dolly Cliff, is again in London, and informs us he only has a few dates vacant next year. Chirk and Kaufman are also back in town.

Despite paragraphs in the lay press announcing that Moss Huppert have taken over the Syndicate Halls (Euston, Metropolitan, Empress, Bristol, East Ham, Tottenham, Chelsea, Walthamstow and South London) the Moss directorate state there is no truth in the announcement.

Bonnie Clifford is back in town and is featuring "Dardania."

HOUSES OPENING.

The Court, Whiteing, W. Va., reopened Sept. 3 with Coburn's Minstrels. Irene Franklin followed in "Always You." The house has been redecorated. Fred E. Johnson continues as manager.

Under management for the sixth consecutive season of Fred R. Witter, the Lyceum Vaudeville theatre, Canton, Ohio, Keith house, opened its 1930-31 season Labor Day.

With capacity audiences at all three performances the Royal theatre, Akron, Ohio, owned and operated by the Charles Miles interests, opened to the public Labor Day. The combination policy will prevail, and there will be three shows each day. The new playhouse, which is located at Case avenue and East Market street, will seat 2,000 people.

The New Miles theatre, Schenectady, formerly the Van Carter Opera House, after being remodelled and altered at a cost of \$50,000, opened here on Labor Day with a policy of five acts of vaudeville, backed by Walter F. Koefe, and feature pictures. The house is being operated by the Miles-Rundy Theatre Co. with Arthur Ungar as resident manager.

Houses opening Sept. 13 booked through the Keith and Orpheum include: Garrick, Wilmington; Empire, Salem; Opera House, Newport; Empire, Lawrence; Palace, Manchester; Strand, Rochester; Astoria, Halifax; Broadway, Boston; Waldorf, Waltham; Colonial, Haverhill; Keith's, Boston. Houses on the Interstate Circuit are as follows: Majestic, Wichita Falls; Majestic, Fort Worth; Majestic, Dallas; Majestic, Galveston; Majestic, Austin; Majestic, San Antonio.

COHEN AT COAST MEETING.

San Francisco, Sept. 9. A convention of moving picture theatre owners in Northern California will be held here Oct. 5-7.

Among the national figures who are expected to attend the convention is Sidney H. Cohen. In charge of the convention are D. B. Marlowitz, A. N. Jackson, Robert McNell and Maurice Klein.

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Simply apply a thin coating of Shavaid to the dry beard. Feel its cooling, soothing effect. Then apply your favorite leather as usual. The lather remains soft and creamy.

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LEVIN HAS LOEW POST.
San Francisco, Sept. 8.
D. H. Levin, formerly manager of the Hipp at San Jose, has been made manager of the picture department in Loew-Ackerman and Hurst's offices.

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AND
SHOW
MANAGERS

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Full Size Wardrobes	\$38.50 Up
Three-quarter Size Wardrobes	32.50 Up
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Steamer Trunks (Hard Fibre)	9.50 Up

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Direction BART McHUGH

The Hit of the Bill at Keith's PALACE and COLONIAL
This Week (Sept. 6)

TOM PATRICOLA JENKS WITH ADELAIDE MASON AND VICTORIA ALLEN

IN
"THE GIRL AND THE DANCING FOOL"
Direction MAX HART

THE SMALL
TOWN WISE
CRACKERS

"OH
SHUT
YOUR
MOUTH"

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(Next-to-Closing)

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SAFE:
Eddie Vogt and his clever company share the spot light with JENKS and VICTORIA ALLEN, "small town wise crackers." Vogt presents "The Love Shop," a tabloid musical comedy, replete with pretty and graceful young women, who wear many stunning gowns. JENKS and MRS ALLEN present twenty minutes of rustic nonsense. They are unusually clever and nature helped them a long way in their makeup. Their jokes, for the most part, are new, and their songs and dances are a delight.

BURLESQUE ROUTES

(Sept. 13-Sept. 20)
"All Jazz Revue" 13 Gayety Minneapolis 20 Gayety St. Paul.
"Around the Town" 13 Gayety Newark 24-25 Grand Trenton.
"Bathing Beauties" 13-15 New Bedford 16-18 Academy Fall River 20 Worcester Worcester Mass.
"Beauty Revue" 13 Gayety Milwaukee 20 Haymarket Chicago.
"Beauty Trust" 13 Howard Boston 20-22 New Bedford New Bedford 23-25 Academy Fall River.
"Best Show in Town" 13 Orpheum Paterson 20 Majestic Jersey City.
"Big Sensation" 13 Trocadero Philadelphia 20 Majestic Scranton.
"Big Wonder Show" 13 Casino Boston 20 Columbia New York.
"Bon Ton" 13 Gayety Detroit 20 Gayety Toronto.
"Bostonians" 13 Casino Philadelphia 20 Hurting & Seamon's New York.
"Bowery" 13 Olympic Cincinnati 20 Columbia Chicago.
"Broadway Belles" 13 Bijou Philadelphia 20 Star Brooklyn.
"Cabaret Girls" 13 Gayety Louisville 20 Empress Cincinnati.
"Cute Cutie" 13 Worcester Worcester 20 Gilmore Springfield Mass.
"Flashlights of 1929" 13 Gayety Boston 20 Grand Hartford.
"Follies of Day" 13 Grand Hartford 20 Jacques Waterbury.
"Follies of Pleasure" 13 Engelwood Chicago 20 Standard St. Louis.
"Folly Town" 13 Star Cleveland 20 Empire Toledo.
"French Follies" 13 Gayety St. Paul 20 Gayety Milwaukee.
"Girls de Louka" 13 Columbia Chicago 19-21 Borchel Des Moines.
"Girls from Follies" 13 Rajah Reading 17-18 Grand Trenton 20 Bijou Philadelphia.
"Girls from Happyland" 13-15 Hattable Syracuse 16-18 Gayety Utica 20 Gayety Montreal.
"Girls from Joyland" 13 Olympic New York 20 Gayety Newark.
"Girls of U. S. A." 13 Gayety Kansas City 20 L. O.
"Golden Crook" 13 Empire Brooklyn 20 Empire Newark.
"Grown-Up Babies" 13 Majestic Scranton 20-22 Armory Birmingham 23 Auburn 24-25 Inter Niagara Falls.
"Hastings Harry" 13 Gayety Washington 20 Gayety Pittsburgh.
"Hip Hip Hurrah" 13 Miner's Bronx New York 20 Orpheum Paterson.
"Hits and Hits" 13 Majestic Jersey City 20 Perth Amboy 21 Plainfield 22 Stamford 23-25 Park Bridgeport.
"Hurly Barty" 13 Mt. Morris New York 20 Gayety Brooklyn.
"Jazz Babies" 13 Academy Buffalo 20 Cadillac Detroit.
"Jingle Jingle" 13 Gayety Rochester 20-22 Hattable Syracuse 23-25 Gayety Utica.
"Jollities of 1929" 13 Jacques Waterbury 20 Miner's Bronx New York.
"Joy Riders" 13 Empire Hoboken 20-22 Cohen's Newburg 23-25 Cohen's Poughkeepsie.
"Kandy Kids" 13 Cadillac Detroit 20 Engelwood Chicago.
"Kelly Law" 13 Empire Providence 20 Casino Boston.
"Kewpie Dolls" 13 Star Brooklyn 20 Empire Hoboken.
"Lid Lifters" 13 Star Toronto 20 Academy Buffalo.
"Liberty Girls" 13 People's Philadelphia 20 Palace Baltimore.
"London Belles" 13 Columbia New York 20 Casino Brooklyn.
"Maid of America" 13-15 Park Youngstown 16-18 Grand Akron 20 Star Cleveland.
"Marion Dave" 13 Palace Baltimore 20 Gayety Washington.
"Million Dollar Dolls" 13 Star & Garter Chicago 20 Gayety Detroit.
"Mischief Makers" 13 Avenue Detroit 20 Victoria Pittsburgh.
"Monte Carlo Girls" 13 Empire

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MAJOR BELL OBSERVING.

Major Charles H. Bell, who is here looking over the American plants before assuming the duties of studio manager in England for Famous Players, arrived from the coast this week and will for London Sept. 20. He will be accompanied by Paul Powell, who goes to England to direct pictures for Famous-Lasky.

Dorothy Cleveland with Hodgkinson.

Dorothy V. Cleveland has been added to the publicity department of the W. W. Hodgkinson Corporation. She has been on the staff of Compton and Landy and Trumbull since coming here from Atlanta three years ago and has also contributed to the magazine.

FOX FILM INDEFINITE.

Fox's "White New York Sheeps," originally booked for two weeks at the Lyric, has now extended its run at that house indefinitely.

J. GLASSBERG'S
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NEW FRENCH MODEL.

STYLE 1929—One strap band to the quality satin French heel. Colors—White, Black, Red, Pink, Emerald Green. (Single heel); short vamp. Sizes—1 to 6, 8 to 10.
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GOLDWYN-OSMO.

Paris, Sept. 8.
Adolphe Osmo, who has lived in New York some years and now established here states he is forming the Goldwyn-Osmo Company for distributing films throughout France. His local office gives a brief outward resemblance of the Hotel Astor, judging by the number of American stars dropping in for information.

BILLS NEXT WEEK.

(Continued from Page 11.)

INTERSTATE CIRCUIT

Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
Novelty Circuit
Harvey & Grace
Anita Fox
Fred Harvey
Gaudier & Busby
Winnam House
Werner Amore Co
FT. WORTH, TEX.
Majestic
P. Brown & Son
H. L. Watson
Geo Austin Moore
Yon
Richard Nelson Co
(Two to Six)
GALVESTON, TEX.
Majestic
(13-15)
(Same bill plays
Austin, 16-18)
The Magpies
Hobson & Beatty
Walter Fisher Co
Raymond & Graham
Aron & Winthrop
Frank Gaby
HOUSTON, TEX.
Majestic
Daily March Daily
Star & Westbrook
Lida McMillan Co
Geo. Eberle
"The Only Girl"
Falls & Lloyd
Lavender & H. N.
S. ANTONIO, TEX.
Majestic
Norman Trine
Christie & Bennett
"Lad Night"
Barker & Foster
Kitty Dwyer Co
Paula Gray Co
Torchon's Cafe
WICHITA FALLS
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(13-15)
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Venus & Son
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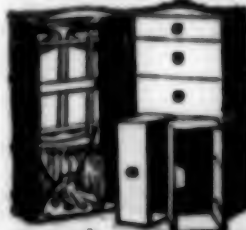
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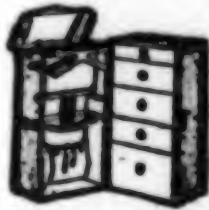
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OPEN EVENINGS

BETWEEN
7th & 8th Ave.

Twilight League, which is backed by civic organizations and financed by voluntary contributions, was photographed by a Pathé man for an issue of the News Weekly. The picture was made through the efforts of the Chamber of Commerce, who anticipate continuing this form of publicity at intervals.

Mrs. Mary Clark Newton, of 219 Madison Avenue, has received word of the death of her son, William McIntosh Newton, at Johannesburg, South Africa. Before leaving Albany eighteen years ago Mr. Newton was well known in amateur theatricals here. When he left Albany he went to England, where he became connected with a professional theatrical

new for himself in San Antonio. Mr. Whitfield was formerly a manager on the Interstate circuit.

Lucille Kirkwood, an Atlanta girl who was one of the winners in the fame and fortune contest sponsored by Eugene Brewster and the Moving Picture Magazine last year, has been signed by Pathé.

The legitimate season in Atlanta opens on Sept. 20 with the Thomas Dixon play, "Robert E. Lee," at the Atlanta. Manager House announces that Atlanta's standing objection to the quality of productions shown here will be offset by booking leading theatrical successes.

"The Musical Whirl," the annual offering of the Atlanta Opera Club, opened a three-day engagement at the Atlanta on Sept. 6 and uncovered two "Buds"—Nellie Sullivan, a girl of sixteen, and Hazel Whitney, a young soprano.

Carolyn Brooke, a Birmingham society girl who was one of the twenty-five winners in the fame and fortune contest last year, seems in a fair way to win a second "movie" beauty contest, run by the southern circuit of Low theatres. The Birmingham and Atlanta papers have run a serial illustrated story on her.

Ralph de Bruier, who is to manage the new half-million picture palace on Peachtree street, the Howard—has moved from Macon to Atlanta with his family.

One of the principal singers in "Good Times" the new Hippodrome show in New York is an Atlanta girl, Virginia Fattelle, daughter of Jacques Fattelle, newspaper writer and former local news-story man, who lost his life in the Titanic disaster.

The Atlanta Constitution is getting out an eight-page moving picture and theatre section for its Sunday editions, edited by L. E. Winchell. Up to two weeks ago the three Atlanta papers refused to print any notices or reviews on the theatrical or motion pictures, using the white paper shortage as an excuse. The Journal was the first to break away from the agreement, and the Constitution retaliated by giving up an entire section to pictures and theatricals with several correspondents from New York.

The new Low-States theatre at Memphis is set to open Oct. 7 with combined vaudeville and feature pictures. Marcus Low will be present for the opening.

ATLANTIC CITY.

By CHARLES SCHEUER.

Keith's Theatre, which announced a closing date for Sept. 11 will continue indefinitely. E. F. Albee, as represented here by Edward Renton will assume the direct responsibility of "putting over" vaudeville for a longer period than has been customary in past years. It was Mr. Albee's order which made the sudden determination in the policy outlined for the new Fall season. According to statements, the same standard of Keith program will be maintained.

The first split week of the season has evidenced itself at the Apollo. Sept. 11 with "The Broken Wing" and "The Storm" sharing. The former, announced as a play by Paul Hickey and Charles O'Connell is suspected of being "The Broken Wing" produced here two years ago and since buried.

HITLAND'S "COMEDY SONG" CANDIDATE

WILL WIN BY A MAJORITY OF LAUGHS! LAUGHS!

The following Song EXPERTS are voting for it and proclaim it their choice!

**VAN AND SCHENCK
HARRY HINES
ASH AND HYAMS
TOM GILLEN
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STAN STANLEY
HITCHY KOO CO.
MOREY SENNA AND
DEAN
WALTER KAUFMAN
JOHNNY CANTWELL
CONLIN AND GLASS
and others.**

**"IN
MADAGASCAR
LAND"
BY
L. WOLFE GILBERT
and
JAMES P. CONLIN**

**KLEIN BROS.
EDDIE COX
ROY GORDON
DUNHAM AND
O'MALLEY
MORRISON, NASH AND
WILLIAMS
HARRY LE VAN
FRANK FINNEY
PETERSON AND
O'HEARN
and others.**

The "Ballad" Candidate

"MY BUDDING ROSE"

By L. Wolfe Gilbert and Joseph Cooper

CLASS PERSONIFIED.

WILL WIN ON SHEER MERIT.

HEAR the Refreshing, Distinctive Melody.

READ the Beautiful Sentiment in the Lyric.

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105 WEST 47th STREET, NEW YORK

Opposite S. F. Keith's Palace Stage Entrance

Grace Fielding and Harry Bradley are the only two former members of "Up in Mabel's Room" remaining in this year's cast which opened at Woods, Sunday night. Fred Fleck is company manager.

BOSTON.

By Len Libby.

ORPHEUM, LOWE. — Picture and vaudeville.

BOSTON. — Vaudeville and a feature picture.

ELGIN. — Picture.

HOWDON. — Picture and vaudeville.

ST. JAMES. — Picture and vaudeville.

WINDLAY OLYMPIA. — Picture and vaudeville.

GORDON'S OLYMPIA. — Picture and vaudeville.

GORDON'S CENTRAL SQUARE. — Picture and vaudeville.

MODERN, BEACON, CODMAN SQUARE, STRAND, FRANKLIN PARK, EXETER STREET, COLUMBIA, LANCASTER, WALDORF, GLOBE, FENWAY. — Pictures.

PARK. — Picture.

SHUBERT. — After opening the season with "Kissing Time" and doing a very fair business during the play of several weeks, sold out on Monday night when "East is West" with Fay Hainer opened. This should be one of the big hits of the season, even though it comes early, because the show is so well known here through reputation.

COLONIAL. — Opened the season on Monday night with Hitchcock's show, "Hitchy Koo 1928." House sold out for opener, with big advance sale.

GLOBE. — After several seasons when this house was used for pictures, picture and vaudeville and other minor entertainment, this house opened on Monday night as a first class house at popular prices. It is now an Erlanger house, leased from the Low people, and the first attraction was "Fitter Fatter," which really opened the Metropolitan season here.

PLYMOUTH. — Opened the season Monday with "Mrs. Jimmie Thompson." This show was supposed to come into the Arlington, the popular-priced house of the Shuberts, but plans were shifted at 10 11th hour.

ARLINGTON. — Good Loan in "Look Who's Here" came into the house Monday night. The second of the popular priced shows which have been successful in this city in other seasons to play the house.

"Turn to the Right," which preceded this show, did a neat little business.

BOSTON OPERA HOUSE. — Pending the scheduled arrival here of "Aphrodite" due in a week or so.

two, the house opened on Monday with a film, "While New York Sleeps." Opinion here is that the Shuberts would have done better to keep the film out of the house entirely if they wish to overcome the "jinx" which was on the house.

TREMONT. — Second week of "Shavings" at this house, and over well the first week and is evidently in for a steady moderate business.

MAJESTIC. — "The Little Whopper" has two more weeks at this house, where it has done good business.

PARK SQUARE. — The second week of "Nightie Night," and no evidence that the show is going to leave here soon.

HOLLIS. — Last week of "Three Wise Fools," which is playing a return engagement for this city, and the next attraction will be "The Master of Ballantyne."

WILBUR. — Fourth week of "Irene," which has been a big hit here. The show is going so big that there is talk of extending the engagement if the bookings can be arranged. Show is getting over on its own and needs very little boosting.

TREMONT TEMPLE. — Irish Film Company of Dublin putting on now at this house, "The Girl in the Red Coat," which is rather an incongruous situation, as the same temple is where the most violent anti-Irish meetings have been held.

COMLEY. — Company using "Caroline" this week.

On Tuesday night the "pops" again come to Boston and will continue until the opening of the regular season of the Symphony Orchestra, Oct. 1.

WANTED QUICK

For Recognized 3-Act

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NEW YORK
FURNITURE
Cash or Credit

Write for our
100-Page
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16-Page Special
Sale Circular

MEN AND WOMEN OF THE STAGE

to whom the STAGGS in furniture presents over its strongest appeal, should follow the example of the hundreds of leading members of the profession who have furnished their homes through us and thereby not only save from 25 to 40 per cent. on the price but avoid the expense of the purchase of an occasional deferred payment system. The most liberal in New York for over a century of a century.

A 3-Room Apartment

\$215 VALUE

Consisting of all

Period Furniture \$245

A 4-Room Apartment

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Period Furniture

of Best Quality \$375

Each roomed from that size to

size of 10th St. Chamberlain Care

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Value Week Month

\$100 \$10.00 \$10.00

\$150 \$15.00 \$15.00

\$200 \$20.00 \$20.00

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Larger Amounts Up

to \$1,000

Special Cash Discount

15%

A 5-Room Apartment

\$700 VALUE

Exclusively with

Period Furniture \$750

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The proper correction of nature's teeth does not only add beauty to a smiling person. It is a great security and source of power to our lives, security and power to our lives.

PERMANENT Lining of Roaring Clouds, Dr. W. E. Balsinger, of 100 North State, Chicago, Illinois, has been awarded the highest honor in the dental profession, the Gold Medal of the American Dental Association.

Dr. W. E. Balsinger, Phone Central 2800, 100 North State St., Chicago.

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FRED. R. GLASS — STUDIOS
NEW DESIGNS FOR THIS COMING SEASON ON DISPLAY AT
105 WEST 47th STREET, NEW YORK. OPP. N. V. A. CLUB. PHONE: BRYANT 5144

The Toronto National Theatre Co. opened the Yiddish season Sunday at the Teck with "Secrets of Love." At \$1.50 top and with hot weather the takings ran around \$1,000.

The wage controversy between managers and musicians at Olean, N. Y., submitted to the arbitration committee of the Trades and Labor

JAMES MADISON

VAUDEVILLE AUTHOR, will return to 340 Broadway, New York, for the Winter Season on September 10th.

Council has been settled to the satisfaction of both sides.

Laura Rechtenwalt has been appointed secretary to Manager John E. Osher at the Shubert Teck. Miss Rechtenwalt has been identified with theatrical publicity for a number of years, having been with the press bureau of the Metropolitan opera last season. Will Sterrett continues as assistant manager of the house.

The Empire (old Garden), which has been taken over by Samuel



Caver, former manager of the Family, under a three-year lease, is being backed by the Plummer agency. The new management is advertising strongly to wipe away the bad impression left in the minds of local theatregoers by last season's burlesque "Rep" at the house.

CLEVELAND.

By J. Wilson Roy.
OPERA HOUSE—Neil O'Brien Minstrels. Next week, "Maid to Love."

SHUBERT COLONIAL—The Rose Girl. Next week, "The Magic Melody."

PARTNER WANTED

COMEDIAN, REVUE or CON-
TORTIONIST. Anything that will team up with a character making a novelty act. J. DIMMONS, N. V. A. Club, 46th St., New York.

KEITH'S—Vaudeville.

LOEW'S LIBERTY—Vaudeville.
PRITCHETT—Brinkley's All Girl Show, Vaudeville, Hicknell, Three Amers, Voice Money and Co., and pictures.

MILES—Asahi Japanese Troupe, Maude Marie and Co., Walter and Dyer, Margaret Irons, McGrath and McGowan, and pictures.

GRAND—"Sweet Sweeties," Capt. R. C. McIntyre, Ubert Carlton, Chisholm and Brown, Prof. Hyder's Concert Co., Schwartz and Clifford, and pictures.
STAR—"The Sporting Widows."
EMPIRE—"The Mischief Makers."

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Let Us Prove It to You
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LUNA PARK—Al Barnes and Co., Nina Brothers, De Cour-

neys, Keaton Brothers, Jack Reynolds, cabaret and pictures.

RUCHE—All week, "The Right to Love."

ALHAMBRA and MAJ.—All week, "Harpings."

STAN D. R.D.—All week, "Blue Street McCoy."

STILLMAN—All week, "Lady Rose's Daughter."

METROPOLITAN and STRAND—All week, "Forty-Five Minutes from Broadway."

GAITEY—All week, "Some Wild Cats."

ORPHEUM—All week, "Going Home."

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A Good Looking Singing Ingenue
A Lovely Singing and Dancing Soprano
Male and Female Harmony Singers.

FOR A VAUDEVILLE ACT
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BEAUMONT STUDIOS

NEW YORK
CHICAGO
LOS ANGELES

HALFO—The Perfect Woman.

Vaudeville at Luna Park closes this week.

Yiddish stock opened at the Globe Friday, the initial offering being "Everywoman," the entire cast coming from various houses in New York. Madame Malvina Loebel is leading woman, and Leon Krim is manager. Performances have been announced for each Saturday, Sunday and Monday.

Nell O'Brien's minstrel went over with a bang on Monday at both performances. The hand of the former comedian is seen all over the show, and while O'Brien takes no part in the offering individually, his work is evident throughout.

CONEY ISLAND.

By D. Kalher.

Coney Island witnessed the worst Labor Day in its history, owing to the strike. It is estimated that about \$300,000 was lost, due to the labor disorder. The start of the season at the resort was favorable, but as it progressed there was just one rain storm after another. The recent strike was the wind-up. It is usually around Labor Day that the owners and the concessionaires really make their profits. At the starting of the season profits are absorbed in rent for the land owners. The only thing that appears to be a life-saver is the Coney Island Mardi Gras, which will take place all of next week. The owners feel that with a good break in the weather every day will be a Sunday to them and will at least make up for some of their deficits.

Luna Park held a real old-fashioned ballyhoo parade every night last week. Amusement Manager Evans assembled the park's band and some of the circus and marched them up Surf avenue. Evans says that his idea in doing this is to show that the island is not altogether dead, although the R. T. may think so.

DETROIT.

BY JACOB SMITH.

"Man Who Came Back," Garrick; next, "Purple Mask," with Leo Erickson.

"Old Homestead," Detroit; next, May Hudson in "Nobody's Fool."

"Deane," Shubert-Detroit; next, "Lassie."

Films: "Humoresque," Broadway; "Lady Rose's Daughter," Madison; "What's Your Hurry," Adams; "The Skywayman," Washington; "While New York Sleeps," Orchestra Hall; "Rodeo," Regent; "Melodyville," Miles; "Hairpins," Colonial; "White Rider," Orpheum; "Life's Twist," Majestic.

Everything is now settled that Phil Gleichman and Famous Players take the Majestic Oct. 1, closing the house for redecoration, to reopen Oct. 5. The policy will be weekly change, the premier attraction under the new ownership to be "Civilian Clothes."

Will M. Elliott, former manager of the Washington and Adams, Detroit, and Regent, Toronto, has been appointed manager of the Majestic.

Gus Greening, former manager of the Miles, is now manager of the Gladwin Park theatre, and Fred Shrader, former manager of several Fox theatres in New York, has returned to Detroit to manage the Miles.

The Broadway-Strand during the coming season will play all the Paramount super specials from two to eight weeks each.

Fitzpatrick & McKelvey have signed for Associated First National Franchise for their entire Michigan circuit, covering ten cities.

DULUTH.

By James Watts.

ORPHEUM—Anast Friedland with Lucille Ballantine, Powers and Wallace, Chester and Morgan, Turk and Clare, Charles Henry's Pete Rose and Moon Nelson, Sterey and Elise Clark, films.

NEW GRAND—Leat, F. Thelton and Co., Pearl's Neumanian Gypsies, Jean Gordon Players, Loban and Lewis, Mace Hunt, films.

NEW GARRICK—First half, Charles Ray in "Forty-Five Minutes from Broadway," film.

STRAND—All week, Charles Ray in "The Village Smith," film.

ZELDA—All week, Lind Bennett

in "The Village Smith," film.

in "The Village Smith," film.

in "The Village Smith," film.

in "The Village Smith," film.

YOUR ACT WILL BE STRONGER

WITH ONE OF THESE FOUR GREAT NUMBERS



Amorita

Spanish Fox Trot Song

HARRY D. KERN
and
J. S. JAMICHI

From "MY CARO LOVE" in

The Extraordinary Spanish Fox Trot Song with the Dash and Swing of the Fandango

If you are looking for a song full of melody, color, atmosphere and dramatic possibilities, you must consider

"Amorita"

The Peer of Spanish Songs

Vocal Orchestration in all Keys

Also

Great Instrumental Arrangement for Musical and Silent Acts.



One Sweet Day

BALLAD

The melody ballad that brings back the tender memory of that one sweet day

This Song will give any Act a Touch of Class

A Big Feature For High Class Vocalists

Vocal Orchestration in all Keys

ALSO PUBLISHED FOR BAND AND ORCHESTRA SPECIAL QUARTY ARRANGEMENT

STOP IT!



Novelty One-Step Song

By Writers of "NEED" and "TAXI"

Harry D. Kern and Mel B. Kaufman

A Raggy, Juicy One-Step Song full of pep with words that go over, get a laugh and tickle the audience. Catchy! Well, we put it in and watch our cash flow! Can't stop it.

Vocal Orchestration Ready

Also Big Band and Orchestra Hit.

MUSICAL AND SILENT ACTS WRITE FOR "STOP IT" TODAY

Alabama Moon

By GEORGE HAMILTON GREEN

The Humming Strumming Song With The Haunting Melody

A wonderful evening moon-light walk song that brings a valley of applause



Going Over Big!

One of the Quickest Hits Ever Put Over

Vocal Orchestration All Keys

Singers, Musical and Silent Acts get this one

SAM FOX PUB CO

in "Hairpins," film.

NEW LYRIC—First half, "Go Get It."

STAR—First half, "Sweet Love."

NEW BUNGAM—First half, "Laddy Long Legs," film.

The ideal weather of the last week has brought big business to all the theatres.

Muriel Window, now Mrs. A. B. Hamforth, Jr., visited Duluth this week with her husband, who is a wealthy dairyman of Sioux City, Iowa. The newly-weds are making an auto tour of the Northwest, and left Duluth for points in Canada.

Mann Holmer, formerly juvenile man for the Lyceum Players here, has signed a contract to tour the Orpheum circuit in a playlet, entitled "The Champion." Mr. Holmer made many friends while in Duluth.

J. B. Clinton is now in New York arranging for legitimate booking for Duluth and Superior.

Chester Sutton, manager of the New Grand returned the other night after a ten days' trip to New York and other points of interest in the East.

On account of partnership dissolution, John C. Engenhardt, one of the owners of Hill Bros. Theatrical Co., of Middletown, Ohio, has brought suit in common pleas court, this city, for the appointment of a receiver. The other owners are Albert Hill and Oscar Woods.

The organization was formed last January for the purpose of present-

ing theatrical productions under contract, but Engenhardt claims that the business has not been conducted in accordance with the highest commercial ethics, by reason of which he has been financially injured.

Break-thieves entered the home of C. E. Minkell, a prominent ex-circus executive of this city, and secured diamonds valued at several thousand dollars.

The first shipment of motion picture films to reach here via airplane was received from Cincinnati last Saturday, consigned to the Jewel Photoplay Co. The machine was furnished by the Dayton-Wright Co., and was used in the distribution of films in honor of Paramount week. Branch managers Chas. H. Heblen and Fred Strief, of the Famous Players Co., accompanied the plane.

James F. Schwalm, brother of J. A. Schwalm, president and general manager of the Jewel Photoplay Co., has been made manager of the new Hiale theatre, with E. Dwyer as house superintendent.

Dave Silver, of this city, part owner of the Palace theatre, who recently suffered serious injuries in an automobile accident, is recovering in an Indianapolis hospital.

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R. P. Keith's reopening Sept. 13. Loew's new State probably will be completed in time for opening Dec. 1. Building operations on Famous Players' new \$2,000,000 house in the Circle, scheduled to begin Jan. 1, have been postponed until 1933 because of the high price and scarcity of building materials.

This is Indiana State Fair week. E. J. Kilpatrick's "World at Home

Shows" being one of the attractions.

John J. McNeill, formerly of Chicago, has joined the staff of the Horton Theatrical Booking agency and will be in charge of the fair and club departments.

Announcement has been made that Ben V. Barton will open the rebuilt Rigo theatre in Kokomo Nov. 15, under the new name, the Strand. The house will show pop vaudeville and be open for road shows. Seating capacity is being increased to 1,200.

Famous Players-Lasky Corporation

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Special Rates to Artists.

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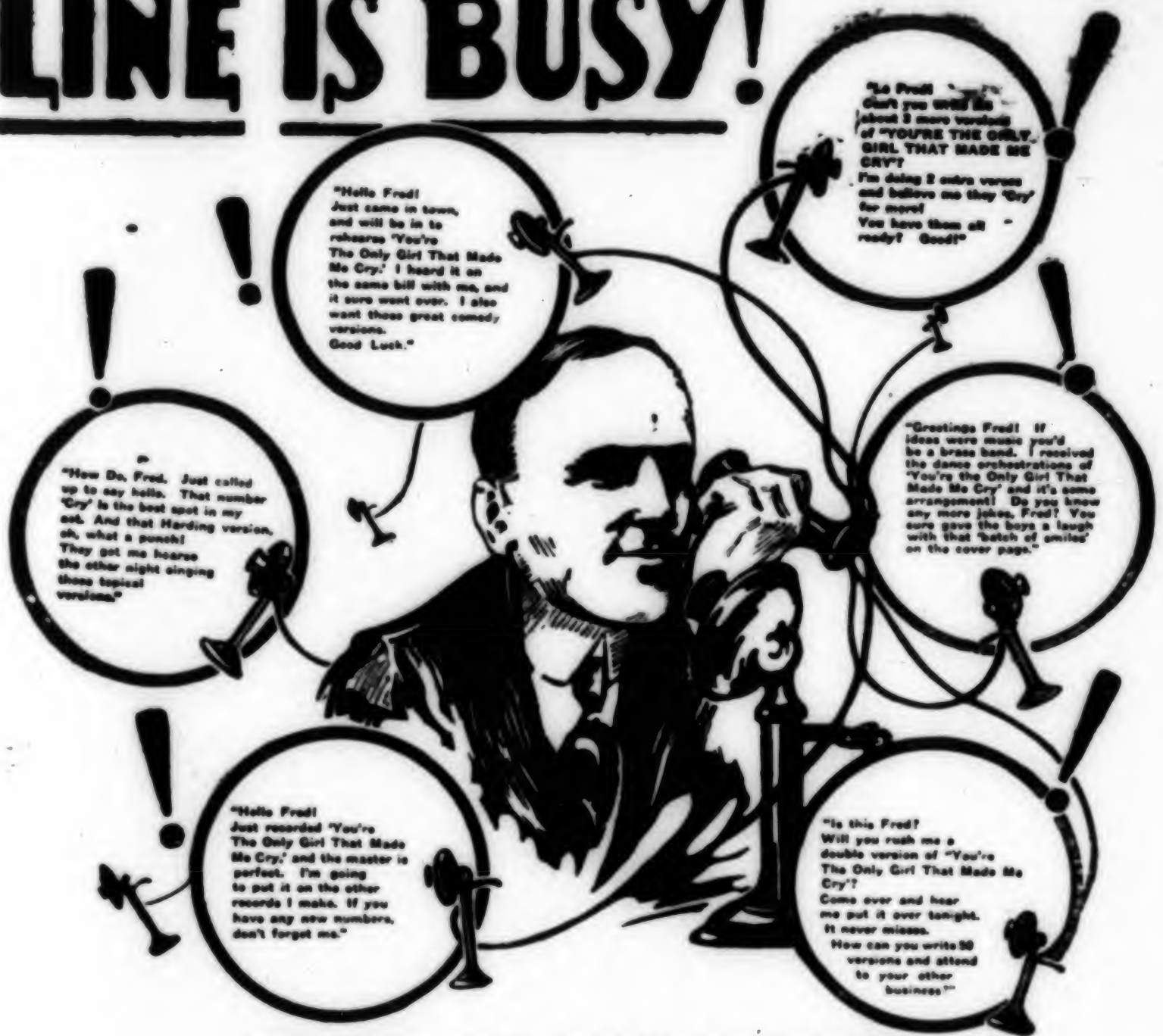
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DID YOU GET YOUR NUMBER?

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FRED FISHER'S BIG NOVELTY FOX-TROT BALLAD

They "CRY" for more!

Material to Suit Any Act

Special Comedy and Political Versions

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FRED FISHER, Inc.

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JACK McCOY, Professional Manager

THE BEST PLACES TO STOP AT

500 Housekeeping Apartments

(Of the Better Class—Within Reach of Economical Folks)

Under the direct supervision of the owner, located in the heart of the city, just off Broadway, close to all leading offices, principal theatres, department stores, traffic light, "L" road and bus.

We are the largest exhibitors of housekeeping furnished apartments available in Greater New York. We are on the ground floor, 1000 close to the great subway and electric lights.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

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301 to 303 West 42nd St. Phone: Bryant 6222
A building of four floors, just completed; clean, modern, equipped with all the latest conveniences, including private bath and kitchen, and a large closet. These apartments are only a few minutes' walk to the subway.

VANDER COURT
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301 to 303 West 42nd St. Phone: Bryant 6222
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THE DUPLEX
301 to 303 West 42nd St. Phone: Bryant 6222
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ARDSLEY FURNISHED APARTMENTS
1, 2, 3 and 4 ROOM APARTMENTS—UNDER NEW MANAGEMENT
1800 BROADWAY, Corner 53d Street
Private Bath and Phone with Each Apartment
PHONE: CIRCLE 1114. THEATRICAL RATES
Apartments New York, June 11

MARION HOTEL

180 West 25th Street, N. Y. City (2 blocks from Penn. Station)
Under new management. 101 newly renovated rooms—all modern conveniences—bathrooms privileges. Rates: 30 and up. MARTIN A. GRAMER, Manager.

THEATRICAL DOUGLAS HOTEL

Under New Management.
Rooms Newly Renovated.—All Conveniences.—Vaudeville New Open.
207 W. 40th St.—Off B'way
Phone: Bryant 1477-2

Don's new Indiana exchange was scheduled to open at 40 South Capitol avenue this week. C. C. Wallace is in charge. Oscar A. Kautner, formerly theatrical advertising man for the Indianapolis News, has joined the sales staff.

Frank Rembach's string of the street has been augmented by the addition of three houses in Marion, Ind., acquired from the Mutual Theatre Company. The Indiana, legitimate and pictures; Lyric and Grand pictures, are the new Rembach plants.

Henry K. Burton is staging a vaudeville show for the annual meeting of the Indiana State Bankers' Association at the Athenaeum, Oct. 6.

Amusement parks report a poor summer season, due to the fact that there have been but three Sundays without rain or threatening weather. The pictures profited in inverse ratio to the loss of the parks.

The Circle dressed up lobby and interior with birthday cake and special decorations, and added a special program in honor of its fourth anniversary last week.

KANSAS CITY.
By WILL R. HUGHES.
GRAND—"Twin Beds."
Orpheum—Vaudeville.
LORW'S GARDEN—Vaudeville.
GLOBE—Jenks Musical Stock Co.
EMPEROR—"Lady Rose's Daughter."

ARTISTS IN EUROPE

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Pull Mail Deposit Co.
CARLTON STREET
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For information in connection with the Pull Mail Co. the company deposits the VARIETY in the following table.

Through the medium of advertisement all forms of art in the picture is covered. VARIETY contains full and complete information for all artists who wish to see their work in VARIETY's hands.

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170-180 EIGHTH AVENUE, Between 4th and 5th Streets
Private Bath and Phone with Each Apartment
Phone: Bryant 1044

THE BERTHA FURNISHED APARTMENTS

Complete for Housekeeping. Clean and Airy.
323 West 43rd Street NEW YORK CITY
Private Bath, 2-4 Rooms. Catering to the comfort and convenience of the profession.
Steam Heat and Elevator Light - - - \$2.50 Up

IRVINGTON HALL

225 to 227 West 51st Street. Phone Circle 9545
An elegant, modern building of the second type, having great drive and convenience. Apartments are beautifully arranged and consist of 1, 2 and 3 rooms, with kitchen and bathroom, 1-2 bath and phone.
Address all communications to Charles Transcend, Irvington Hall.
No connection with any other name.

THE ADELAIDE

754-756 EIGHTH AVENUE
Between 4th and 5th Streets One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments—\$20 Up
Strictly Professional. MRS. GEORGE HIGGINS, Mgr. Phone: Bryant 600-4

suburban picture theatre south opened last week. It is managed by Vic Howard, and operated in connection with the Robert-Richards-Silver Enterprises.

Harry Dunn is to again look after the publicity of the Tulane. Nick Smith will act as treasurer of the house, with Norman Dahman as assistant.

Heben Flynn is to be featured at the head of her own company, and will shortly begin a tour of the larger cities of the South.

PITTSBURGH.

By Coleman Harrison.
Pittsburgh's show season got its formal inauguration Monday night, when the Nizam and Pitt both opened their seasons. The Alvin, which started a week in advance of the others, enjoyed a prosperous opening.

The Victoria and Duquesne, both of which operated last season, the former burlesque and the latter second-rate legit, are idle. Whether the latter will ever open again is doubtful, but the Victoria, built only a few years ago and with its good location, being near the Pennsylvania Station, will soon start. A local report had it that the Davis interests will start a stock organization again there after a lapse of about five years.

Johnny Black is cutting for Charlie Gregg, drama critic of the Gazette Times, the latter being down with illness. Black has been a member of the editorial staff of that paper for a number of years. He has many friends in the show world, having been connected with various big-time productions in different capacities prior to joining the local daily. Last week he was asked to take the job ahead of the "Tattle-Tale" show.

The Rowland and Clark interests are adding another movie to their great chain. Cy Young, Broadway architect, is drawing plans for a beautiful house in that town.

The Davis-Harris vaudeville houses are celebrating the opening of the fall season this week. The Davis was idle last week, pending an entire redecoration of interior and facade. New sets were added to the stage equipment. The Harris is undoubtedly one of the biggest money-makers of the whole list of

SCHNOTER'S SUSPENSORIES

You can only protect modest and modest. Schnoter's Suspensories have gained the widespread approval of the public, and are the only ones in the world.

At Drug Store or Sent Direct \$1.00.
Send for booklet of other styles and prices.

J. C. SCHNOTER CO.
200 BROADWAY, Dept. V. N. Y. City

FUR WRAPS FOR THE COMING WINTER

SAVE 50% on any Fur Wrap you buy from us this month. We will hold your coat in storage until you are ready to wear it. FREE OF CHARGE.

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38 So. STATE STREET,
FIFTH FLOOR.
NORTH AMERICAN BUILDING,
CHICAGO
Tel.: Central 3638

Establishment of an Associated First National Exhibitors' Inc., branch exchange in Portland to be opened during October, announcement that Jensen & Van Herberg will enter Boise, Idaho, building there a \$150,000 theatre and the meeting of 35 members of the Exhibitors' Independent Booking Company in Portland characterized the last week as unusually active and interesting for local film men.

Walter B. Armstrong returned to visit old friends last week in this city. Mr. Armstrong, who is one of the pioneer men in the picture

AT LIBERTY MALE DANCER

Too, Ballad, Eccentric
Address: WALTER WILLIAMS, Variety,
New York.

history of Portland, is now manager of the Edwin H. Faye Studio Company, Los Angeles.

Johnston McCutley, formerly police reporter on the "Oregonian," has become famous as an author of a number of short stories and novels. "Ruth of the Rockies," starring Ruth Roland, is based on a novel by Mr. McCutley, published under the title of "Broadway Red."

Film producing companies who have so eagerly contemplated huge productions this year have failed to

Former professional would board 3 boys or 2 girls, aged 7 to 14 years. \$30.00 per month each. References exchanged. Mrs. Jack O'Neill, Lock Box 35, Belford, N. J.

show any enormous advancement yet.

ROCHESTER, N. Y.

BY L. B. SHEPPINGTON.
LYCUM — San Carlo Grand Opera Co.
TEMPLE — Vaudeville, opening season.
FAYE — "Some Baby." Wills Brothers. "A Perfect Day." Peggy Brooks. The Josselyn. Martini. Film feature, "The Girl with the Jaws Heart."

ATTENTION! CHORUS GIRLS

I NEED SIX GIRLS FOR VAUDEVILLE ACTS — SEVEN YEARS.
R. S. FERGUSON, Inc.
Room 5006 Pullman Building
Phone 6225 Bryant 1425 Broadway

GAYETTE—Girls from Happyland.
FAMILY—Musical comedy stock.
VICTORIA—Vaudeville and pictures. "Boarding School Girl" and Four Musical Hodge, first half.
CORINTHIAN—Film. "Ireland a Nation."
REJENT—Wallace Reid in "Black Abad."
REALTO—George Carpenter in "The Wonder Man."

For the first time since it was opened, the Temple begins the

FREE Latest issue of HOW TO MAKE-UP

STEIN'S MAKE-UP

Write or Call
M. Stein Cosmetics Co.
120 West 51st Street, New York

The Most Important Feature of Your Act Is a Good Curtain

Many a good act is spoiled by a poor curtain. Don't handicap your act. Get a good start. Theatrical curtains in a variety of designs and colors, in velvets and painted satins. For sale and rent.

BUMPUS & LEWIS, 245 West 46th Street BRYANT 2895

R. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith's Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

vaudeville season this year with a slightly higher admission scale. However, the top price at night is only \$1, so there can be no charge of profiteering.

Rochester's annual exposition and

COVERS FOR ORCHESTRATIONS
ART BOOK BINDING CO.
123 MADISON AVE. N. Y. C.

horough is on this week. Leading horse publications admit that the local horse show is indisputably the greatest event of its kind in the country. The exposition and horse show are conducted by a civic body, of which Eddie Edwards, former city editor of the "Herald," has been manager since its organization.

Klaw & Erlinger's bookings will

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begin at the Corinthian next Monday.

SYRACUSE, N. Y.

By Chester B. Sahn.

EMPIRE—Monday-Tuesday, "The Little Shepherd of Kingdom Come." Presented by an excellent road company, this adaptation of the John Fox, Jr., story scored a genuine hit with a large Labor Day opening audience. Its secret, perhaps, is that it has the heart interest that still keeps "The Old Homestead" and "Way Down East" traveling.

Beautiful Your Face
You want to look good in your photo. That's the "secret" too. We'll show you how to get the best results by having the correct hair styled, complexion improved and eyes beautified. Consultation free. Free consultation.
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807 Fifth Ave., N. Y. C.
(Opp. Waldorf)

season after season. From a production standpoint, it is very well done. The work of George Simpson, a recruit from the original "Follies" company, impresses most favorably. He gives a skilful characterization of John F. Lee here. Next week, "The Old Homestead," Sept. 19, Boston's Band.

WITTING—All week, "The Girl in the Limousine." It's one of the funniest screams that has hit Syracuse in many a day. And A. H.

KANN and BOUWMAN SCENIC STUDIO
Scenic Studio
605 Broadway, N. Y. C.
Phone: MU 2-1111

Woods has selected a highly capable company.

R. F. KEITH'S—Vaudeville.
HARTABLE—First part, Joan Redlin's "Peck-a-Boo." This was the second Redlin production here in as many weeks. "Twinkl, Twinkl" preceding it. "Peck-a-Boo" this

MARIE JAMES
ARTIST REPRESENTATIVE,
MANAGER AND PRODUCER.
Henderson Studio and Office Bldg.,
575 Broadway, N. Y. C.
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BETTER BOOKINGS THAN EVER

year retains all that was good of last season's show, and has many good things added, chief among which are the Janety troupe of acrobats, out of vaudeville. The four men stopped the show on Mon-

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GENERAL OFFICES

PALACE THEATRE BUILDING

NEW YORK CITY

day afternoon. Close at their heels for approval were the "Seven Musical Spillars." "Peck-a-Boo" was up against it at the opening. Bobby Clark, who was expected to rejoin here after an operation, is still in the hospital. Harry Keiss has his role. The Palace Troupe, on aerial act, held over from last season for the circus arena, was out. One of the girls was ill. Added to all that was the loss of one of the "Spillars," also through illness.

But despite the handicap, the show sizes up as one of the year's winners. Syracuse apparently is a Jonah spot on the Columbia map for "Peck-a-Boo." Last season Frankie James, principal, was out of the show here.

TRIMPLE—Vaudeville.
STRAND—All week, Mary Pickford in "Buck." She is and was smiling in the role of the little laundry slave. Miss Pickford scores through sheer artistry in the Harrie story.

BECKE—All week, George Carpentier in "The Wonderman." The show, as an added feature, is showing the "Rube" Ruth news film, which resulted in Ruth's \$1,000,000 damage suit. This fact, however, is subordinated in the advertised - to the statement that Ruth scored, his humor in the picture from Carl Mays, who killed Chapman with a pitched ball. Business is way up at the Hotel this week.

SAVOY—BRII closed for repairs.
CRESCENT—All week, John

Barrymore's "Dr. Jekyll and Mr. Hyde."

"The Rose Girl" comes to the Wisting next week as the house's State Fair Week attraction, playing in opposition to "The Old Homestead" at the Empire. It looks like poor judgment to bring "The Old Homestead" back for State Fair Week. The show was here for the same dates last year. The Wisting attraction is an example of clever booking. Heading the cast is the Syracuse comedian, Ray Atwell. The opening day of State Fair is "Syracuse Day." The Wisting is "Syracuse Night." The Wisting is "Syracuse Night," and is promising some special stuff from Atwell. The cast also for "The Rose Girl" opened on Monday. There is a heavy advance. Syracuse expects to roll up an attendance of 100,000 at the State Fair on Monday.

William Donlon, formerly with the Avon theatre at Utica, and Arthur J. Cunningham, professional cameraman, have formed the Cunningham Newsmat Service at Utica, and



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In your songs and
songs that the "ready
made" band. It is worth
your while to have the
best of the new compositions
and in SATISFIED.
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BERT LEVEY CIRCUIT VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO

BEN and JOHN FULLER

AUSTRALIAN VAUDEVILLE TOUR

406 DELGER BLDG. 1095 MARKET STREET
SAN FRANCISCO

are entering the production field,
supplying vicinity houses.

Mrs. Emma Turnbull Elliott, of
Governor, joined the San Carlo
Opera Company at Rochester this
week.

John H. Hill, organist at the
Strand theatre, Syracuse, and for-
merly organist at the Alhambra and
De Luxe at Utica, and Marie Meng,
of New York, were married at
Woodhaven, L. I., last Tuesday, ac-
cording to announcements received
by friends this week.

Some 20 years ago Capt. Stanley
Lewis, U. S. Navy, was in vaudeville
as the "boy cartoonist." Capt. Lewis,
who is now on a recruiting tour for
the navy, staged a comeback at the
Lyceum, Elmhurst, last week. Lewis,
when he arrived on the stage to give
his recruiting address, found him-
self confronted with a blackboard
Manager Bradner, of the Lyceum,
explained that a dinner party had
been made regarding Lewis's
ability to revive his old act. Lewis
"came through."

The Big Ben theatre, at Elmhurst, re-
opened on Monday with a film pre-
senting the opening attraction being
"Why Change Your Wife?" Ben
Youngs will manage the house.

Central New York film houses

affiliated with the Associated First
National Pictures Corporation will
take a straw vote week of Sept. 19
to determine the attitude of women
patrons on the presidential election,
the League of Nations and the propo-
sition of modifying the Volstead act.

The Robbins Amusement Com-
pany reopened the Majestic, Utica,
on Monday. The policy of vaude-
ville and pictures will be continued,
five acts of vaudeville being offered
in connection with a feature film.

Charles White, five-year-old Syra-
cuse "perfect baby," who has cap-
tured honors as such at the State
fairs here for some years, is now
blossoming forth as a real "pay" at-
traction. As "Little Tarsan" the
youngster is doing a strong man act
at the county fairs in this vicinity.
The lad is a brother of Jack White,
known professionally as Jimmie
Laudman.

EDWARD GROPPER, Inc.

THEATRICAL

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100

CLAIM 25 MILLIONS FOR HINMEL FILMS

Grandiose Announcement Issued in Paris by Promoter.

Paris, Sept. 8. Andre Himel has returned to this city and given out press dumps of the formation of the Franco-American Film Corporation with a capital of \$25,000,000, which at the present rate of exchange is over \$50 million francs.

According to the Courrier Cinematographique, the capital is a hundred million dollars.

The company is said to be incorporated in the State of Delaware by Himel, Louis Journaud, Howard K. Wood, Frank D. Favy and Tibor Casteroda. It is capitalized, according to the local reports, by French money, the principal object being to facilitate the exchange of films between France and America, but it is also proposed to produce a few reels and to buy theaters in the United States where the French films can be projected.

Summers of this project were reported in Variety some months ago, when Albert Dallmer was reported to be the organizer of the Franco-American Film Alliance. Inquiries made of Dallmer at that time elicited no response. Dallmer was a former minister of fine arts in the French Government, but failed to secure his return to the Chamber at the last general election.

LEVER STOLL GEE, MGR.

London, Sept. 8. Alfred Lever has been promoted to the post of general manager of the Stoll Film Co., succeeding George King, who has gone to America to represent the concern there.

MITCHELL LEWIS

STARRING IN
JACK LONDON STORIES
700 REELS.

SENSITIVE CASE.

Kington, Sept. 8. The New York State Fairboard's Association adopted a resolution asking producers of pictures not to burlesque politicians, at its annual convention in this city this week. The politicians also passed a resolution of sympathy for Ireland.

The resolution to the movie producers was adopted at the suggestion of Mayor Palmer Campbell, of Kington, who is chairman of the committee of the State Mayor's Association, which recently investigated picture censorship. It was introduced by Vice-President Simpson.

CO-OPERATIVE FILM HOUSE.

Rye, N. Y., Sept. 8. This exclusive place is to have an exclusive motion picture house, which is to be conducted on a co-operative basis, according to an announcement made last week. A corporation headed by Edgar Palmer and Ralph Crowe, the latter a well known builder, is being formed with a capitalization of \$100,000.

The seats of prices will be from \$5 to 75 cents. Rye is at present without a theatre.

NEW THEATRE.

A charter has been issued to the Huntington Theatre, Inc., of Huntington, W. Va., capital stock \$10,000; incorporators, A. B. Hyman, Anna Cora, C. E. Tipton, J. B. Silberstein and R. Hyman, all of Huntington.

The Rialto, Hamilton, Ohio, built on the site of the St. Charles, former theatrical hotel, opened Wednesday of last week, after having been under construction for a year. The house is owned by Brownhall & Schwalbe, who also own and operate the Grand, Jewel and Jefferson. The new house seats 1,000 persons and will have a policy of first-run pictures. Women cashiers, orchestra and others are employed.

Named After J. W. Oakford.

Richwood, W. Va., Sept. 8. The new film theatre here has been named the Oakford in honor of what J. W. Oakford has done for the town. A prize contest suggesting names was held.

BRANDED WOMAN.

John Barry.....Norma Talmadge
Dorothy Gish.....Vincent Foxworth
Henry O'Connell.....George E. Stone
The film.....Norma Talmadge
The film.....Norma Talmadge
The film.....Norma Talmadge
The film.....Norma Talmadge
The film.....Norma Talmadge
The film.....Norma Talmadge
The film.....Norma Talmadge
The film.....Norma Talmadge
The film.....Norma Talmadge

This is a blackmail story with excellent heart interest. Norma Talmadge is starred. The offering is made by Joseph M. Schenck via First National of the Strand. The effects are mostly interiors. While excellently lighted, they are like painted sets. There are adequate, but after all it is the story that counts. In this case the yarn is from the play of the same title by Oliver Reilly. Anita Loos is responsible for the scenario and handles her end of it and presumably the inserts also in a craftsmanlike manner. Albert Parker directed adequately, but in the last analysis the burden of carrying the show rests on Miss Talmadge and she still commands the delicacy and tenderness of expression that have made her a great star. She was adequately supported by a cast including such dependable performers as Percy Marmont, Vincent Foxworth and Gaston Glass.

The story relates how Ruth owed her origin to a matrimonial alliance between a man of wealthy family and a chorus girl who turned out to be a bad egg. Ruth herself was reared by her grandfather, but she made the mistake when she married of not telling her husband of the circumstances that had separated her parents. Her mother had gone completely to the bad. In company with this mother went a man named Craft who preyed on Ruth when later he needed money. The way this was done is played up in interesting fashion and scores on the screen for its intriguing quality and simplicity.

The tangle is straightened out and the final shot is a new sort of close-up in which father, mother and baby are happily united. Excellent society stuff for first class houses.

Leed.

Hurlbert on Goldwyn Staff.

William Hurlbert has been added to the authors contributing stories for picturization to Goldwyn. The film rights to his "Made in Heaven" have been purchased by Goldwyn. Alfred Green will direct the film.

BEHAN'S PICTURE SHOW.

Los Angeles, Sept. 8. "One Man in a Million." George Behan's latest, upon which Behan says he spent a year, was shown to an audience for the first time at the Belvedere, Pomona, Cal.

Sol Lesser, who has charge of the distribution, and Behan decided to show the film and get an idea of how the audience would take to the picture. The film was viewed by a capacity audience which crowded the theatre.

Lesser will shortly leave for New York with the film and it is likely that Behan will accompany him.

JOHN BALABAN ROBBED.

Chicago, Sept. 8. While driving through Lincoln Park, John Balaban was held up and robbed. Max Turner, with Balaban, also suffered a loss, after the highwayman had stopped the couple through asking for a match. In return he showed a gun.

Balaban lost \$100 and Turner a gold watch. The victims are picture managers. Balaban is of Balaban & Katz.

TWO CARPENTIER FILMS.

London, Sept. 8. The trade papers here are advertising two Carpentier feature films, "The Wonder Man," made by Robertson-Cole Co., of New York, which is being released in England by Ideal Films Ltd., and "The Begging Cavalier," controlled and directed by Alfred Kuttner, which is being distributed by Anchor Film Co.

HOTEL HOLLYWOOD

THE HEADQUARTERS OF THEATRICALS DIST.



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

"Ought To Go Big With All Audiences!"

Wide.

That's what the critics say of

Annette Kellerman in "What Women Love"

SNAPPY COMEDY

"This one ought to go big with all audiences. 'What Women Love' is a very fine novelty comedy. At the Strand, New York, it seemed to please immensely and laughs were numerous. Probably at houses of all other types it will go over as well and doubtless in some of the smaller ones it will register a bigger hit. The comedy is novel and the thrills unusual. This combination of entertainment, set to the tune of brisk action, is pretty sure of registering with all audiences. It's a snappy comedy with the star in a series of water stunts."—Wide.

GREAT DRAWING QUALITY

"Annette Kellerman is a one-piece bathing suit as a comedian in a photodramatic subject, presented as a feature attraction of a theatre, is a drawing quality that cannot be disputed and the exhibitor who contracts on the strength of this is pretty sure to bring satisfactory on his investment. It is exceptionally good, particular reference and stress being

brought to bear on the underwater water stuff, the dive made by Miss Kellerman from the moon of a diver's rising in the sea; a fast-light on toward the audience, the 'shots' of beach activities.

"As any one, striving to get the most out of both the commercial value of the subject as a picture and the nature and beautiful physique and swimming and diving possibilities of Miss Kellerman, would do, the producers of 'What Women Love' have borne in mind, and rightly, that the public will expect to see as much of Miss Kellerman as a one-piece bathing suit and will permit and desire to which she can perform her feats. This they have done, cutting to possible detail that would add to their expectations. The underwater stuff is excellent. As a whole, Miss Kellerman's picture is so much attraction, especially for summer business."—Motion Picture News.

MAKES BIG SUCCESS

"This is a spectacular comedy-drama with many thrilling, varied situations and altogether an unusual sort of picture. Also it gives the celebrated water queen, Annette Kellerman, an opportunity to distinguish herself not only by astonishing feats under and above the waves, but as the heroine of a story with plenty of humor and considerable melodramatic interest of a snappy kind. It is an excellent hot weather attraction and well worthy the attention of exhibitors.

"Besides the attractive leading lady and other familiar faces of undoubted charm in stirring bathing attire, one's attention is held by the comical acting episode, such as Annette's fight under water with brutal Captain Bulson, a really marvelous combat extraordinary which cannot easily be forgotten.

"Incidentally Miss Kellerman has appeared on the screen mainly as a species of Venus, but this time, in addition to a

glorifying exhibition of her beautiful figure and aquatic ability, she has a thoroughly burning role to play and does it extremely well. This feature has with great success at the Strand, New York. Meet the name of the star."—Radio-News Trade Review.

HER BEST WORK

"The title of Annette Kellerman's starring vehicle, 'What Women Love,' is shown in the picture to mean that she has a decided preference for the one-piece style of dress. In Miss Kellerman's particular case, there is a strong impression that she is also very fond of the sport that has earned her fame and fortune, and if the character she assumes in the story is an unconventional young woman for a society leader, all is forgiven by the conductor for the sake of the physical prowess exhibited by the popularizer of the one-piece bathing suit.

"There is a kidnapping incident that leads up to a hot fight on the deck of a schooner and a high dive by Annette from the mainmast of the craft, but all this is incidental to the real business of the picture, which is to introduce the entire person of Kellerman swimming freely. Sol Lesser has provided a capable supporting company, including a whole host of dyed-in-the-wool bathing girls, and the role are responsive and correct.

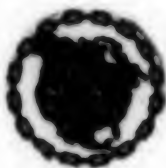
"Certain scenes of Miss Kellerman's best known line of work are among the most entertaining things that she has ever done for the screen. The first is where she makes the old-fashioned bottom that is to be broken. Another is the scene of dress she does into the breakers. The under water scenes are beautifully clear and present every part of the swimmer to the eye and enjoyed. Straight forward, perfectly developed Annette Kellerman in a form-fitting bathing suit is an object lesson in physical training for women that never loses its charm."—Moving Picture World.

Presented by SOL LESSER

Story by Bernard McConville

Directed by Nate Watt

Supervised by H. P. Caulfield



A First National BIG Special

There'll be a Franchise everywhere

SLACK SEASON PRODUCTION HITS CAMERAMEN AND ACTORS

Situation in California Just the Opposite—Want Artists Back There—Only the Best Can Be Used in East—Exodus Possible.

The slack season in motion picture production has directors, actors and camera men worrying. It is partly the result of the general money stringency and the refusal of banks to advance loans on picture properties.

In New York alone 44 expert camera men out of work and looking for it were counted up the other day. The situation among the actors is even worse. Usually, it is pointed out, only half a dozen camera men are out of employment at a time.

Many studios are also for rent and there have been few announcements tending to relieve the gloom.

The situation in California is just the opposite. The Goldwyn company for one has issued bulletins urging actors to go back there, saying there is plenty of work for all of them.

"Only the great favorites and the best possible talent can get by in New York," said one production manager. "One reason for this is because producers in New York can draw constantly on the best talent the light has to offer and they not only can draw on it but do for the sake of getting new faces."

He went on to predict a general exodus and a trek back to the east if present conditions continued much longer.

CLINTON-MEYERS BUY.

Building Up Northwest Legit Circuit—Makes Easy Jumps.

Duluth, Sept. 8. One of the most important theatrical deals transacted in the northwest this season took place this week when the Clinton-Meyers company of Duluth took a ten-year lease on the Plaza and Broadway theatres of Superior, Wis., for the purpose of extending their circuit in the northwest. They have also purchased a site for a legitimate house at Fergus Falls, Minn. The company will present legitimate attractions and pictures at the Plaza here, and Paramount pictures will be exhibited at the Broadway in conjunction with the company's house here. The picture theatre being constructed by the company in West Duluth will be called the Doria, and it will be opened early in November.

This company is arranging to build up a strong circuit for legitimate attractions in this part of the northwest and make jumps to this city easy and profitable for road shows. With the leasing of the Plaza much has been done to clear this proposition.

NEW \$2,000,000 STUDIO.

H. B. Esdeman Heads Big New Coast Project.

Los Angeles, Sept. 8. Midway Park, adjoining Culver City, is to have a new picture studio costing \$2,000,000. In addition to 50 lots just purchased, the site includes 27 acres lying north of the Midway Park tract.

The new organization is a California unit. Work on the studio building is to start at once, with 10 unit studios, each to be 175 feet by 40 feet. Each stage is to have a 9-story building.

The deal cost \$132,000. The new company is headed by H. B. Esdeman, president; George F. Mians, vice-president and general manager; F. J. Haven, secretary; Ted Davis, construction manager.

MRS. ELWELL'S DENIAL.

Mrs. Joseph B. Elwell, widow of J. B. Elwell, the whist expert who was killed last summer, denies that she will appear in motion pictures. Mrs. Elwell says that she has no intention now or ever making any contract with picture producers. Reports that she would are erroneous.

BABE RUTH SUITS WIDELY PRINTED

Hinted by Cohen They Are Really for Publicity.

Following close on the heels of the Educational Films Corporation's \$250,000 damage counter suit against Babe Ruth, the Yankee Photo Corporation and Kessel & Baumann began Tuesday in the Supreme Court, Jack Cohen, whose name was also mentioned in the advertising material paid for by the defendants to the effect that all other pictures of the national pastime here except the forthcoming "Heads' Home" were unauthorized, also began action in the Supreme Court Wednesday against the same defendants to recover a quarter of a million dollars damages for defamation of character.

Cohen, through Tobias A. Keppeler, his attorney, asserts that Ruth willingly posed for "Over the Fence," their production now showing in the Fox houses, and even sat in the projection room when it was first cut and titled. He opines that all this litigation is just excellent publicity work which is earning the King of Swat coffee of free space, not alone in the trade press, but in the dailies as well.

The Educational's suit is based on the same grounds. Ruth, the Yankee people and Kessel & Baumann originally began a million dollar action last Monday against the R. F. Keith New Theatres Co., R. E. Moss Theatrical Enterprises, C. B. C. Sales Co., Jack Cohen and the F. F. Proctor Theatrical Enterprises and was awarded a temporary injunction by Justice McCook restraining the exhibition of all Babe Ruth reels. Justice Guy the next day modified the ruling to the extent the Keith houses were permitted to show the Educational's release pending a final decision.

BRADY WON'T SERVE AGAIN

National Association Will Elect a Successor Sept. 15.

A meeting of the board of directors of the National Association of the Motion Picture Industry has been called for Sept. 15 to elect a successor to William A. Brady as president. Mr. Brady has declared positively this time that he will not serve another term. He resigned several months ago and the directors have tried again and again to have him resume the office.

They have given up now. A meeting was called for Wednesday of this week to select his successor, but at the last minute it was postponed. Mr. Brady has headed the association since its formation. No forecast was heard as to the next possible chief.

NEILAN HAS STUDIO PLANS.

New Los Angeles Plant Adjoins Fox Establishment.

Los Angeles, Sept. 8. Marshall Neilan has received the plans for his new studio, which will cost \$750,000. The location is on Sunset boulevard, back of the Fox studios.

"BABE" AT GARDEN.

Tex Rickard to Show Film At \$1.50 Top.

Tex Rickard has booked the Babe Ruth feature, "Heads' Home" to show at the Madison Square Garden the latter part of this month. The picture dates for two weeks at \$1.50 top.

The R. Y. S. Film Co. controls the New York and Northern New Jersey rights to the feature.

SUE FOR RETURN OF FILM FLYER MONEY

Kautzen Dissatisfied with Queen City Exchange.

Cincinnati, Sept. 8.

Claiming that President Edward D. Woodward caused them to exchange \$2,500 worth of stock in a railroad company for an equal value of shares in the Queen City Film Exchange Company, Albert M. Kautzen and Emma H. Kautzen filed suit against the Edward H. Woodward Company for that amount.

The plaintiffs declare they were paid 8 per cent. dividends on their shares between 1909 and 1911, but say these dividends were advanced to them by Woodward, who said the film exchange had earned enough to pay dividends, but that the directors had decided to reinvest the earnings in additional films.

As their main cause of action the plaintiffs allege that in 1911 Woodward induced them to exchange their film stock for stock in his real estate company, saying they would reap more profit from their investment. They say they even borrowed money on promissory notes in the belief that the real estate company stock was good.

Richard Dix is now appearing opposite Sylvia Breamer in the first National production, "Parrot and Company."

OLIVE THOMAS IN HOSPITAL

Film Star Reported Suffering from Maracurial Poisoning.

The newspapers in New York this week reported by cable that Olive Thomas, picture star and wife of Jack Pinkford, had been taken to the American Hospital at Houlty, France, suffering from maracurial poisoning.

The dispatch declared that the closest society was being maintained concerning her illness, outside nurses having been brought in to attend the patient. The husband is a daily visitor at the hospital.

The Pinkfords have been abroad about a month.

RUSH TO BEAT STRIKE.

Studios Tipped Carpenters Will Go Out Sept. 15.

Los Angeles, Sept. 8. A secret order has gone out that there will be a carpenters strike called next week at all studios. All the studios are working overtime to get out sets before the strike is called, Sept. 15.

FILM EXPLOITATION MAN OVERREACHES

Trouble Promised for Unauthorized Newspaper Stunt.

Hampton, N. Y., Sept. 8. Some film exploitation expert had got himself in wrong here by working the stunt of having a local newspaper with an advertisement in big red print across the first page. The Hampton Sun, whose edition was used for the purpose was indignant because it readers were lashed into buying the paper on the street and may call the picture theatre management to account.

"The edition as said," says an announcement in the Sun, "did not have the sanction of this newspaper and was placed on the street without its knowledge or consent."

Beatty Beatty It for Coast. Jerome Beatty, advertising and publicity manager for Famous Players, leaves Saturday for the coast, for a fortnight's "look-around" the western studio plant.

WILLIAM VANDERLYN ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

LIKE GOOD MUSIC—AND JUST AS NECESSARY TO YOUR THEATRE

YOU don't know what photography can be until you have seen the Paramount Post Nature Pictures.

They are not scenics—they are moving harmonies of beauty; the rarest and most enticing aspects of nature triple-distilled into a feast for the eyes.

To open your program with a Paramount Post Nature reel is to rest and refresh your audience and prepare them for your feature. To close your program with it is to send them from your theatre in a happy, peaceful mood.

That finishing touch of class that you have tried to secure, Post Nature will give your house. See them at your exchange and you will understand their appeal.

Paramount-Post Nature Pictures

One reel a month



FAMOUS PLAYERS-LASKY CORPORATION

INCORPORATED IN NEW YORK CITY



Friday, September 10, 1930

39

SCHOOL AND STUDIO MORALS AND AGENTS INVESTIGATED

Producers Aroused by Charges That Involve Directors—District Attorney Pledges Protection to Young Women Seeking Film Work.

A move against motion picture agents who engage to provide casts and otherwise assist at studio production is quietly under way in New York, where certain practices have come to the unfavorable attention of the efficiency and financial men who have taken charge of the business end of several of the larger companies.

These Wall Street men have been comparing estimates of what a production should cost and have for some time confessed themselves puzzled when costs ran way over their guesses. Inquiry into the reasons for this has brought to light practices they say they are determined to stamp out.

They allege certain agents who engage to supply casts and extras in pictures under production bias their supply work by wishing assistant directors on the director's charge of the picture. These assistants work for little or no money, but are known to have taken a job recently at \$15 a week. From that and they proceed to order extras in days on which they are not needed, sending them home and calling them back and then a k-ing the bill of the agent when it comes. Casting directors are also said to be involved in the general investigation.

Studio Conditions.

Ever since Emily Marcano, a film actress, summoned Myrtle Addams, a director, into court charging him with suspending her from a role during the whole of a lunch hour, District Attorney Swann has been quietly asking questions about conditions in studios. So far he has found nothing to justify action on the part of his office and picture people feel that in the end he will give this part of the industry a clean bill of health. Executives declare that anything open to criticism is individual and isolated.

Schools guaranteeing that schools will get a job in pictures after making and paying for a course of instruction have long since passed off. The latest wrinkle to come to the attention of the county authorities dodges the dangers of the type of instruction mentioned.

These new schools give beauty courses that (according to their advertising advertisements) so promote the natural but hidden beauty of the recipient as to make it probable that picture producers won't rest till these same revamped beauties are on their salary lists.

KING VIDOR TO HEAD \$2,000,000 FILM CORP.

Wife Will Have Own Company—Plan Four Pictures a Year.

Los Angeles, Sept. 8. King Vidor has completed his contract with First National and has announced his new plans. He will head King Vidor Production Co., with a capitalization of \$2,000,000, and will make a series of serial productions. His wife, Florence Vidor, will be starred at the head of her own company under the direction of J. W. McIlvannet.

The plan is to make four productions annually.

FIGHTS FOX CANCELLATION.

Duluth, Sept. 8. B. J. Bennett, proprietor of the Tempest theatre here, has applied for a permanent injunction restraining the William Fox Film Company from cancelling his booking contract. He alleges that the agreement calls for a supply of film from the Fox exchange for the year and sets forth in his application that the agreement is non-cancellable, as long as the Tempest fulfills its obligations.

A temporary injunction was granted and argument on a motion to set the order permanent was set for next Saturday.

SCHULBERG SUING ABRAMS AS PARTNER

Claims Interest in Profits of "Big 4" Deal.

R. P. Schulberg is plaintiff in a partnership accounting suit against Hiram Abrams, president of the United Artists' Corporation, alleging an oral agreement in December, 1918, with the defendant whereby they were to join forces for the purpose of embarking in various theatrical enterprises for themselves. At that time Abrams and Schulberg were employed by the Famous Players.

Accordingly Abrams and Schulberg acquired interests in several picture concerns, among them the Katherine MacDonald Company. Schulberg's affidavits continue it was he who conceived the idea of forming the United Artists' Corporation by getting together D. W. Griffith, Mary Pickford, Douglas Fairbanks and Charles Chaplin under one banner, and that Abrams acted on the idea and organized the "Big 4."

The plaintiff has it that Abrams since then has been making much money by the enterprise and that Schulberg has been receiving none, although he feels himself entitled to a half interest in Abrams share, for which he asks for the accounting.

The complaint was served Tuesday. O'Brien, Malevinsky & Driscoll represent Abrams.

Schulberg last month also began another suit for \$200,000 claimed as commissions in disposing of the foreign rights to a number of United Artists productions. In this suit Schulberg names as defendants Mr. Abrams, D. W. Griffith and the three stars that comprise the remainder of the quartet.

Here Schulberg alleges Abrams "employed" him to act as broker and agent in the disposition of these rights, while the new accounting action is based on a partnership agreement. O'Brien, Malevinsky & Driscoll represent Mary Pickford and Douglas Fairbanks as well as Abrams in this last mentioned litigation.

HARRON'S DEATH MAKES PROBLEM FOR METRO

Question of Releasing His Last Film Waits Decision.

The death this week of Robert Harron is a blow to the production activities of Metro, which had arranged for the distribution of a series of features by the young director-player.

Harron had just completed one picture, called "Coincidence," and Metro has before it the problem of exploiting a picture in which a deceased individual is starred. They had a similar experience with Harold Lockwood last year and found some difficulty in booking the dead man's pictures.

They may decide to release "Coincidence" without booking its star.

ONE GAME FINISHER.

Condemned Murderer Writes Scenario in "Death House."

Cincinnati, Sept. 8. Everybody's doing it. Jess Walker, an Evansville, Ind., youth, under death sentence in King Ring for the murder of a Brooklyn merchant, has written a photoplay, according to a letter received by a friend in his home town.

He said he did it to get his mind "off the chair" and "to amount to something after all."

GODSOL CONSULTS NEW HEADS OF GOLDWYN

In Wilmington With Kendall Despite Resignation Talk.

The resignation of Samuel Goldwyn from the corporation bearing his name still remains the most interesting topic in film circles around New York. Additional details, other than those published in Variety the past two or three weeks, are scarce.

It is stated, however, that the terms under which Goldwyn resigned the presidency included the continuance of his salary, said to be \$2,000 a week, for the unexpired term of his contract.

Whatever foundation there is in the statement that Goldwyn resigns with Goldwyn, it is known that Goldwyn isn't exactly out of touch with the organization. On Wednesday of this week Goldwyn was in Wilmington, together with the new president, Messmore Kendall, in consultation with Coleman Dupont, who, according to report, is financing the new regime on a most extensive scale.

There is also some talk of a possible distribution arrangement between Goldwyn and Metro whereby the exchange of the two distributing organizations would be combined. Felix Feist, manager of distribution for Goldwyn, is very friendly with the Metro crowd and it may be only talk. At the Goldwyn offices nothing was known of such a plan.

M. P. WORLD'S NEW EDITOR.

Arthur James Taking Charge of Oldest Picture Trade Paper.

Arthur James, it was announced at a dinner party given by the owners of the Moving Picture World at the Biltmore, will shortly become editor-in-chief of that paper. At the present time the new editor is at the head of his own publicity bureau. That portion of his bureau which is concerned with motion picture publicity he will sell when he takes up his new duties.

It is understood that in taking over editorial supervision of the World, Mr. James will share in the profits.

LEVEY TO DO DRAMAS.

In addition to the Harry Levey Service Corp., for the exclusive production of industrial-educational pictures, Harry Levey will head a second corporation, to be known as Harry Levey Productions, designed to produce feature dramatic films. He plans to produce eight features a year.

His first release will be a picture version of "Uncle Sam of Freedom Ridge," a story by Margaret Freccott Montague, which appeared in the June issue of the Atlantic Monthly.

NEILAN STARTS "PARDS"

Marshall Neilan has finished his production of "Dinty," in which Wesley Barry makes his debut as a star, and has started work on his next production, called "Pards," the scenario founded on a story by Ben Ames Williams, which appeared in Collier's under the title "Not a Divum Was Heard."

"Pards" will be Neilan's fifth production for First National.

BRENON BACK, FILMED SIX PLAYS IN ITALY.

May Accept Proposal From European Combine.

Herbert Brenon arrived from Europe on "La France" Sunday, after an absence of a year and eight months.

For the past year he was under contract to the Union Cinematografica Italiana, the Italian film trust, during which time he made a number of pictures for them. They include three features with Marie Dore—"Maid of Mystery," "The Brigand" and a big special called "Sinners or Poets," adapted from Rider Haggard's "Beatrice." He also made "Judas the Woman" with an all-star cast and two pictures starring Francesco Bertini, "Spiders of Society" and "Aptitudinalism."

Brenon is unattached at present and is looking about for a producing connection that appeals to him.

Accompanying him on the voyage was Count Enrico Serra, representing a French-Italian film syndicate that proposes to do in France and Italy what Adolph Zukor is attempting in England—the production of big pictures in Europe, made by American directors with American stars. Count Serra is not associated in any way with Brenon in business, but this syndicate had made Brenon a proposition to return to Europe and produce for them, which the American director has taken under advisement.

"The U. F. Trail," based on the novel by Zane Grey, is announced for release shortly by Haskins. Roy Stewart and Marguerite De La Motte head the cast.

Big Pictures to Fill Time of Cancelled Road Shows

Hundreds of theatrical and vaudeville managers face either direct financial losses or "dark houses" because of advanced railroad rates. Many managers, having fixed overheads that cannot be "shaded" materially are finding it necessary to reduce the number of their acts, or to book only "sure-fire" road shows that will return a profit on the cost of booking them in.

This increased care in selective booking means fewer shows and more "dark" houses.

We invite all vaudeville and theatrical managers in this predicament to contemplate the immediate relief that can be had by booking into their theatres big motion picture productions. The "traveling" cost of a big, worthy, audience-attracting motion picture is the expense or parcel post cost of bringing in a metal container and similar cost of bringing to you the lithographs. In other words, there are no traveling costs worthy of mention for a motion picture production.

Our Associated Producers pictures are more powerful and draw greater audiences than ninety-nine out of every hundred theatrical attractions; they have behind them and in them tremendous Producer resources and they contain star names equal in power to most of the names of the theatre and vaudeville worlds.

We will play vaudeville and legitimate theatres on percentage under contracts and terms similar to those you have made in the past with the big New York theatrical booking organizations.

MARSHALL NEILAN ALLAN DWAN GEORGE LOANE TUCKER MAURICE TOURNEUR
J. PARKER READ JR. THOMAS H INCE MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICE: 120 CLEVELAND AVE., NEW YORK CITY

Enter Buster Keaton

Here is the comedy sensation of the year, introducing a new stellar comedian, who is going to reach the peaks of funmaking. Buster Keaton has graduated from vaudeville, where for years he was a member of the famous **THREE KEATONS**. Fatty Arbuckle has nominated this nimble and talented young man as his legitimate successor in the field of short comedy subjects... That's what he thinks of **BUSTER**.



HIS FIRST SIDE-SPLITTING COMEDY ~ PRESENTED BY **JOSEPH M. SCHENCK**
Written and directed by **BUSTER** himself & **EDDIE CLINE** ~ is

ONE WEEK

which starts him on his larger career. He begins where other comedians left off. He has packed his first two-reel subject with a bundle of brand new "gags" that will set your patrons laughing until (if they wear 'em) their false teeth will drop out and their waist-bands will "shimmy".

Exclusive **METRO** Distributors

VARIETY

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40 PAGES

REPUBLICAN ACTORS SPLIT

"APHRODITE" HITS CHICAGO; DOING \$70,000 FIRST WEEK

Gest's Production Plays to \$14,800 Opening Performance—Critics Write "Box Office" Notices—Advance Sale \$50,000.

Chicago, Sept. 15. The Morris Gest production of "Aphrodite" is expected to do \$70,000 this, its first week at the Auditorium. The show opened there Sunday night at a \$10 top scale to \$14,500. Up to the opening the advance sale had been \$50,000.

Following the premiere the local reviewers gave the play what are known as "box office notices." Their criticisms were severe and sarcastic in spots, but of a nature that would draw.

"Aphrodite" will be here for four weeks, at the normal scale. Following this engagement it goes to the Keith Hippodrome, Cleveland, for a week, with the expectation the show will play to between \$30,000 and \$100,000 in that city.

Low Housman is handling the press matter here. Dorothy Dalton is in her original role, Chrysta, with Mildred Walker as Aphro herself. Claudia Wheeler, a famous show-girl of years back, famous here as the one-time wife of the millionaire owner of the tunnel and telephone systems under the "loop" streets, is in the cast.

CANTOR WITH SHUBERTS AT \$1,450 WEEKLY PAY

Blackface Comedian Signs Two Years' Contract.

As predicted in last week's Variety, Eddie Cantor is joining the George LeMaire production of "Broadway Directories," now in Philadelphia. The blackface comedian has been loaned to LeMaire by the Shuberts, who have signed Cantor to a contract for two years, at a weekly salary of \$1,450. This does not include the charge Cantor may make if called upon to give special Sunday performances under the Shubert management.

The Shubert-Cantor contract stipulates that the Shuberts will prepare by Jan. 1, a show for the comedian in which he will be featured. According to the agreement the Shuberts have deposited a bond for \$20,000 as a forfeit if the production is not then ready.

Cantor will appear with "Brevities" when that piece opens at the Winter Garden New York. He appeared with LeMaire in the "Follies" last season.

REAL DIME MUSEUM IN PHILADELPHIA

Former Bingham Hotel Front Converted by Stanley Co.

Philadelphia, Sept. 15. In about 10 days the Bingham Hotel and Baldwin & McCutchen, who are jointly interested, will open an old-fashioned dime museum in the former lobby of the Hotel Bingham. It is being converted.

The property was purchased some time ago by the parties converting the museum as a theatre and office building.

KLEIN STARRING TANGUAY.

Joe Tanguay has signed an agreement with Arthur Klein whereby she is to be starred in the legitimate.

Howard H. Hines is the author of the theatrical personal column in which Miss Tanguay will appear. Rehearsals are scheduled to begin shortly.

ANOTHER LEAGUE FORMED

Frank Bacon Heads It—Equity's Opposition to Shuberts and Johnson Alleged as Cause—Two Organizations in Adjoining Rooms—Emerson Declines to Head It—National Committee Explains.

ENROLL 3,000 HERE

Another Republican theatrical association sprang into existence this week. The new organization carries the title of the Actors' Republican League, and is headed by Frank Bacon. Henry E. Dancy is the secretary. Headquarters are on the fourth floor of 19 West 44th street, in the rooms of the Republican National Committee.

The Harding-Coolidge Theatrical League, of which Al Johnson is president, occupies the adjoining room. It is understood the formation of the Actors' Republican League was brought about because of a feeling on the part of several members of the Republican National Committee that Al Johnson's close connection with the Shuberts might prevent many actors belonging to the Actors' Equity from joining the Harding-Coolidge League.

According to the story which has been circulating up and down Broadway, the National Committee was tipped off by numerous actors a mistake had been made in at-

(Continued on Page 3)

PIE-THROWING BIZ IN BROADWAY SHOW

"Nut" Comedian Does Stunts in "Scandals of 1920."

Acting as a "nut" comedian in the "Scandals of 1920" at the Casino Club, Sam responded to the joke offered by Louie Allen as a part of the show's skits. "I want a piece of cherry pie" he throwing a blackberry pie into Allen's face. As the pie struck Allen, Bacon said: "I couldn't get cherry."

There is known as a "nut" comedian. The pie-throwing business was of life and is reported to have drawn the comedian on the stage into a confusion of laughter. Bacon and Allen are not now in speaking terms. There is leaving the show next week.

EUROPE WILL SEND AMERICA WEIRD SIDE SHOW FREAKS

Bedouin Religious Fanatics Drive Nails in Own Heads—"Seal Lady" Has Hands but No Arms. Curios Sailing for Home but Will Return.

BALK AT PLAYING EVE TOO MUCH AU NATUREL

Actresses Pass Up New Undressed Production.

"The Temptations of Eve," a new show now being floated for production, is described as an allegorical drama, but the script calls for the players to wear very few clothes. Several actresses suggested for roles are known to have refused the parts because of the undress feature.

The show is to be produced by Orion A. Cuddy, a new firm in the producing field. The former is said to be an artist. "Eve" is slated to open Oct. 4 and a Boston house is claimed to follow.

PECULIAR SUNDAY NIGHT.

Eve of Jewish Holiday Brings Light Business.

Perhaps the oddest thing in the theatrons of several months was the condition of business Sunday night in New York and Chicago. This applied in about the same degree to all classes of theatre entertainment.

While on that evening there are several late theatres open there on a week day night business was practically off in the Sunday concert houses of New York and all of the Chicago theatres, excepting at the Auditorium where "Aphrodite" was opening. Light hits in Chicago are reported to have played to little over half that evening.

The Hebrew holiday Monday with Broadway closing for several days was believed to be the cause. It seemed a matter of surprise because in theatrical management that in large cities the Hebrew theatre-going population could make such a dent in national show.

WOODS AND MACK AT ODDS.

A. H. Woods has disbanded the organization engaged to appear in "World of Mack's" play. The girl in the "World of Mack's" play, "The Girl in the House of the Dead," has a serious dispute with Mack at rehearsal and previously called the whole enterprise off, paying the company two weeks salary.

The close of the outdoor season will find an exceptional number of freaks going back to Europe. Most are going over on business and next season promises to see some new human curiosities both in the resorts like Coney Island and in the circus side shows. As a rule, one freak knowing the game better than another will become manager for the unsophisticated, and in that way freaks attract their kind to make pilgrimages from Europe.

A majority of the current crop of freaks had from Germany. The war has kept them from visiting and most of the departing human curiosities are optimistic of making the trip under special permits which will allow them to return here. No less than four attractions at Sam Cummings' "Dreamland" at the Island have booked passage for October.

These gnomes are Miss Babini, the tattooed lady; Miss Gabriel, the "half lady"; "Lady Little," the Lilliputian, who is going with her pint-sized husband, and Carrie Flint, the "fat lady." All save the latter came from Germany.

Several new "freak sensations" are promised from Europe during the winter. One of the strangest is the Grimaldi Tribe, a group of Indian religious fanatics from Algeria. Their religion requires them to inflict torture on themselves with such things as body shaking with knives. The put stunts in the driving of nails in their heads to the depth of a quarter of an inch.

Another freak now here is Charlotte de Bordeaux, called the "seal lady," since confined of arms she had but two hands projecting from her shoulders. A gnomel from Hungary is also sought. That individual is known arms and legs and is said to roll cigarettes between his lips.

PASS RULE KICKS BACK.

Chicago, Sept. 16. John J. Gorman, general manager of the Shubert theatres here, is going to New York within the next few days—eventually to join his wife, but in reality to personally protest to the Shuberts against the new order including the removal of Dancy to this city.

It is understood the local officials are making things disagreeable for the Shubert houses, slipping on violations of all kinds for the slightest infraction of local ordinances.

ACCOUNTING DEMANDED OF ALLIANCE FILM'S BUSINESS

Allege Purchase of British Actors Was Misrepresented—Much Promised—De Frece and Du Maurier Concerned as Directors of Company.

London, Sept. 15. A committee of shareholders has been appointed who are demanding an investigation into the business of the Alliance Film Co.

At a private meeting of the shareholders it was alleged there was misrepresentation in the prospectus on the grounds that the British Actors Film Co. was acquired as a flourishing concern, whereas it had not paid a dividend for five years and the Alliance Co. failed to £10,000 to do so.

The Alliance Co. purchased the British Actors Co. for £9,000 and sold it to Alliance for £10,000. The directors of all three companies are almost identical.

The Alliance shareholders had previously tried unsuccessfully to get the directors to face them, but such a meeting had always been evaded. There will probably be some legal action against the Alliance directors for misrepresentation. The Alliance company mentioned never did anything, but is part of the million-pound Alliance Co. that has Sir Walter De Frece, A. E. Matthews, Gerald Du Maurier, and many members of Parliament on the directorate.

The prospectus issued promised great things and talked of the employment of several for American producers at huge salaries, but the public failed to subscribe, and the underwriters had to find the greater part of the capital.

ALDWYCH SUCCESS SHORT

Maughan's New Play to Make Way for "La Toca."

London, Sept. 15. When Mr. Maughan's new play at the Aldwych has been found a success, through the new-fangled newspaper publicity given it, the management has to relinquish it in the building process, and has looked Ethel Irving and Lillian Hastings to follow it in "La Toca" Sept. 23.

It will be followed shortly by James K. Hackett, Mrs. Patricia Campbell and Herbert Lorraine in "Machete," the latter play for an engagement limited to four weeks.

PEOPLE IN PARIS

Paris, Sept. 15. Ethel Irving is now returning to London, shortly.

Ethel Irving is expected to leave any day now for the opening of George M. Cohan.

Manager of the London Coliseum is here.

Lillian Hastings will leave Paris on Monday for the London Coliseum, where she will appear in "La Toca."

"BIPPY" ORDINARY

Paris, Sept. 15. Bippy, produced by James Green, of the London Coliseum, has been a success since Sept. 12 in a very ordinary way with the usual evening performance and attempts to secure success.

It was well received.

"Current of Fun" Recast

London, Sept. 15. The recast of "Current of Fun" is now being made. The original cast will work on the "City."

Manager W. E. Cope of "The Current of Fun" is now making arrangements for the new cast with the "City."

Bessie Clifford Disappeared

London, Sept. 15. Bessie Clifford, who has been at the residence of J. H. W. in the W. C. 1 while the W. C. 1 was being done out, is missing. She is worth of money and a large sum of money.

A reward of 100 pounds has been offered.

"Unknown" Transferring

London, Sept. 15. The "Unknown" will be transferred from the Aldwych to the Lyric, Sept. 20, when "On Our Selection" goes on tour.

FRENCH PRODUCERS BUSY

Costing Many New Productions—Also Putting on Pictures.

Paris, Sept. 15. After completing "Fanny" from the novel by Anthony Hope, L. Mercanton will commence the screen version of the French play, "Les Jardins de Mairie," now running in the United States as "Spanish Love" with August Miller and Iver Novello.

The principals for "Fille du Peuple," being produced by M. de Maistre, are Ellen Barry, Lucienne Hervé, Jean Pory, and C. de Ruyter. Maurice de Maistre and Maistre are directing a film in the Alps, "Les Deux Cimes," with Christine Veron in the lead. Paul Huet has now finished for the French company a film entitled "La Fatale" with Max Claudet, Volney, Marthe Vinet and is beginning his "Fleur des Neiges" with the actor Jean and Claude. "Fille du Vent" a sporting comedy by M. de Carpentier, with Dorelly, Mlle. Nauty and Francine Muesy, will shortly be in production. "Le Destin Rouge" with Van Haele, Marie de Padou and Madeline Rive, while his partner, Henri Roussel, is working on "Monsieur," for the Jupiter Co. in Algeria, with Emily Lira.

Louis Feuillade is superintending the exterior of "Les Deux Cimes" at Grenoble. "Fanny" from the novel by Mine Gyp, is to be screened for the London Co. Roussel's comedy, "The Secret," is being prepared as a film by Feuillade, who will also make "L'Amour Masqué," founded on one of Balzac's novels.

"WANDERING JEW" OVER.

London, Sept. 15. "The Wandering Jew," after a provincial try-out, was produced at the New Theatre and is a big success.

The acting is magnificent and the staging beautiful but simple and impressive.

SAILINGS.

Sept. 15. From London for New York, Miss. Lorraine, "Current of Fun," J. H. W. Cohan, David Cohan, "Gypsy."

Sept. 21. From New York to London, Miss. Lorraine, "Current of Fun," J. H. W. Cohan, David Cohan, "Gypsy."

Harry C. Fisher will sail on the "Olympic" of the White Star line Sept. 15. He will be abroad six weeks, visiting London, Paris and Rome, combining a business and pleasure trip.

BEN GREY'S "MAYFLOWER."

London, Sept. 15. Ben Grey produced "The Mayflower" at the Lyric, Sept. 15 under the patronage of the Prime Minister and the American Ambassador.

CARL ROSA'S NEW OPERA.

London, Sept. 15. The Carl Rosa Opera Co. produces a new opera "Dante and Beatrice" at the Hammersmith, Sept. 23.

LORRAINE COMING OVER.

London, Sept. 15. Robert Lorraine will visit America shortly on a musical trip.

No Beecham Opera in Paris.

Paris, Sept. 15. There will be no Beecham opera season at the Grand Theatre this autumn. Provisional contracts were made with the artists, but the plans have fallen through. Many dress balls may also be abandoned.

Many managers are after Charles, but the owners are not anxious to let.

Like "White Haired Boy"

London, Sept. 15. "The White Haired Boy" was produced at the Gaiety, Manchester Sept. 13 and well received. It is an excellent comedy with a very ingenious last act.

UNIONS VOTE TO LICENSE MANAGERS AND AGENTS

Congress at Portsmouth Adopt Several Resolutions.

London, Sept. 15.

At the Trades Union Congress held at Portsmouth it was moved by Alfred Lugg and seconded by Sydney Paxton for the Actors' Association for the licensing of all managers.

Albert Veece, for the Variety Artists' Federation, moved and Joe Cotter seconded for the licensing of all theatrical employment agencies. J. William moved and T. Cannon seconded for the Amalgamated Musicians for the uniting of the entire amusement industry.

All three motions were unanimously adopted.

"FETTERED DEATH" LIKED

Magre's Allegory Done at the Comedie.

Paris, Sept. 15. After six years' anxious waiting Maurice Magre had the satisfaction of all French poets in seeing his piece, "La Mort Escholine" produced at the Comedie Française Sept. 11. He has already had a short work given by the troupe, "Commediants." This "Fettered Death" is a sort of legend, with allegorical characters.

The roles are played by Roger Gaudier, Derival, Grimal, Brin, who has just joined the troupe and the Max who has the lead and also produced the play. Madame Delvaux impersonates Death.

It met with a warm reception by the critics, the paying public seems to consider it a doubtful success.

NEWMAN MAURICE DEAD.

London, Sept. 15. Newman Maurice, manager of the British theatre, was found dead in his office.

Deceased was once a well known Melville comedian and author of several Lysium pantomime books.

LONDON NOTES.

By Ivan Patrick Gore.

London, Sept. 2. The Goswami-Laurillard Cohan German play controversy has reached another phase. In answer to "C. H." statement that it cannot prove "Mr. M." which was intended for production at the Adelphi—to be a German play he will hand over a night's takings at any one of his theatres to the Actors Benevolent Fund George Melville announced that he will give £1,000 if he cannot prove it to be purely French.

Publicly the Next Best Thing, with Peggy O'Neill as the red-headed tom-boy, continues to draw crowded houses to the Strand, while success has attended the removal of the Lady Chatterton drama, "The Man Who Came Back" from the Oxford, now being renovated, to the Princess.

Sept. 1 saw the last performance of "Lord Richard in the Pantry" at the Criterion. Cyril Maude is again in the cast.

James Maughan's play, "The Unknown," at the Aldwych has, as predicted, and doubtless played for by the management, aroused a good deal of religious controversy. Many letters and articles in the lay press have been followed by an invitation performance at which 100 clerics of all denominations were present.

Although out of the bill at the Empire since the recent police court proceedings, Ethel Day's name has not been removed from the front of the house or announcements. It is said that she will shortly return to "Irene." The theatre is still playing to such business that the turnover to the "movies" will not be lost.

Several new features have been put into "Jug Saw" at the Hippodrome and the revue is doing big business. Lillian Cliff, who must have shortly to take up his American contract, is the mainstay of the revue on the main side and is ably abetted by Stanley Lupino. Daphne Pollard has also new stuff which increases her popularity.

Harry Green had the heartiest of welcomes when he opened at the Coliseum with his sketch, "The Cherry Tree." His impersonation of

IN AUSTRALIA

By ERIC H. GORRICK.

Sydney, Aug. 18.

HER MAJESTY'S—"Kissing Time" (Aug. 21, "Maytime").

CRITERION—"Irene" (immense hit).

ROYAL—"The Blue Cockle." PALACE—"Tilly of Bloomsbury." TIVOLI—"The Man from Toronto."

TOWN HALL—Paul Costello, Eliza Broughin Arthur Lorne. PLAYHOUSE—Great McEwen. G. O. H.—Stock.

FULLER'S—Four show. Circuit needs new acts. The Darraghs opened and stepped. Carlton Max, fine appearance, works too slowly. Amy Rockelle, hit. Fred Bluet, over big. Flora Crema, fair. Hurley and Bent, good; should cut blue stuff. Brinkman and Steel Sisters, one of the poorest acts seen at this theatre. Alberto here before. Princess Mystery, without. Desperado and Edwy, good closing act.

LYCEUM—"Fanny, Through Jungle Wilds" and "The Idol Dancer." HAYMARKET—"The Cop-Perhead" Aug. 23. "Dr. Jekyll and Mr. Hyde."

HOVE—"Film, 'Leave It to Me.' Aug. 21. 'The Virgin of Stamboul.'"

Melbourne. HER MAJESTY'S—Gilbert and Sullivan Opera Co.

ROYAL—"Yes, Uncle" (Aug. 21. "The Girl in the Tail" revival). KING'S—"Three Wise Men."

TOWN HALL—John McCormack. TIVOLI—"Ivanhoe."

PRINCE'S—Allan Wilkie in "The Bitter."

FULLER'S—Henri French, Fanny Sisters, Mollie Bess, Beattie Lester, Phillips Revue Co.

ACQUINTANCE—"Everywoman." PARAMOUNT—"The Girl from Outside."

New Zealand. Auckland.

HER MAJESTY'S—"The Sleeping Beauty."

TOWN HALL—Amy Evans and Frances Gange.

OPERA HOUSE—Abby's Circus. Rev. Frank Gorman, Walter George Co. Wish Wynne.

LYRIC—Pictures. Christchurch.

ROYAL—"Mother Hubbard." OPERA HOUSE—Billy Elliott, Hilda, Thelma and Thelma Ward and Sherman, Eddie Martin, Carly Sherwood.

QUEEN'S—Pictures. STRAND—Pictures. GRAVE—Pictures.

Billy Elliott has joined U. Fuller Circuit.

"Tiger House" is playing to capacity at His Majesty's Brisbane.

"Tilly of Bloomsbury" has transferred from Criterion to Palace, Sydney.

"The Copperhead" is doing remarkable business at the Haymarket.

Cowan and Bailey have joined "Ivanhoe" at Tivoli, Melbourne.

Elsie Jenkins, a distinguished Australian Shakespearean actress, is dead.

Marie Tempest and Graham Greene have returned from the east. They will begin a season in Melbourne this month under Williamson-Tait management.

Harry Hillard has been engaged to play opposite Dorothy Branton in "Baby Hunting."

"The Bitter" a new play presented by Allan Wilkie is having a good run at the Princess, Melbourne.

"On Our Selection" a newly produced picture taken from stage play the shanty middle-aged Lew George Washington Union, got over at once. Other American turns in the program are Billy Wells and the Light Twins and Allan Rogers and Lorraine Allen.

Julian Rose responded in this country at the Hippodrome, Liverpool, on August 23.

Arthur Pincher and the Irish Play-ers commenced rehearsal shortly for the long promised production, under the direction of J. H. W. Cohan, at the Court Theatre, of "The White Haired Boy." The comedy will actually be produced at Manchester on September 13 and will be seen in London during the week commencing Sept. 27. "The White Haired Boy" is by Lennox Robinson and should have been seen in the West End during last May.

The Davy boys hold a good position in the Palladium program and are going strong.

of same name, pulled good business to Crystal Palace.

During a kangaroo hunt organized for the purpose of taking a scene in Snowy Baker's latest picture, Nellie Park received injuries through her horse stumbling that resulted in her death.

Mrs. Margarita Matheson, wife of George Matheson (of the Williamson management), committed suicide.

Bert Catley, house manager for Tivoli Theatre, Ltd., has resigned.

"The Blue Cockle," a typically Australian play presented by Australian Players, Ltd., is enjoying a good season at the Theatre Royal.

"The Lilac Jasmine" is to be produced by Williamson-Tait after "Irene."

John Musgrove, with Fuller's for many years, has joined the Williamson staff as house manager.

Florence Young is to reappear on the stage in the revival of "Maytime" at Her Majesty's Aug. 21.

Lowell Thomas has arrived here from London. His season commences at Town Hall, this city, Aug. 23.

Tivoli Theatre, Ltd., will present "Maggie," a musical comedy, early in October.

J. R. Atholwood has joined "Tilly of Bloomsbury."

"Irene," written by James Montgomery, with music by Harry Tierney, was the initial offering of the newly combined Williamson-Tait management at the Criterion Aug. 7. The house was crowded with the usual first-nighters, when C. R. Westmacott (general manager) appeared before the curtain and caused a sensation by stating that a large number of the chorus had gone on strike at the last minute. There had been trouble with the Actors' Federation. The members of the chorus it appears were called to the Actors' Federation rooms by Mr. Baker, the president, at 6.30 p.m. and detained there until 7.30 p.m. Some of the girls then got out of the windows, climbed over adjoining roofs and were assisted to the grounds by passers-by. The few girls who escaped would go on. Continuing, Mr. Westmacott stated that a paper had been signed by the girls stating that they had been locked in the Federation rooms. "All I can say," Mr. Westmacott said, "is that the curtain is going up. Those who go down may get their money refunded." The house remained seated. The curtain rose. "Irene" is the best musical comedy seen here since "Our Miss Gibbs," and will undoubtedly play at least 15 weeks in this city. Dorothy Smith, in the same part, made an emphatic hit with the critical audience and won unstinted applause for her rendition of "Alice Blue Gown." She is one of the best musical comedy actresses we have had here for a long time. Chester Clute as Madam Lory is genuinely funny and won much applause. A very neat dancer, he made a hit in connection with Marion Harle and Peggy Mahony as the two flower girls in "The Talk of the Town." Bob Jewett as Donald Marshall was very fine. Herbert Hanson, last seen here with Cyril Maude, and Maggie Weston, not here years ago with Andrew Mark, each met with marked approval. Wilmer Bentley, the producer, thanked the audience for their applause, adding that no one understood as he did the difficulties under which the artists had appeared, or the splendid loyalty with which they had carried through the performance. There was not much of his own "producing" in it, but the wonderful way in which the principals had hastily produced in the wings so as to join in the ensembles was astonishing. (Cheers.) He thanked all present for their enthusiasm.

A feature of the production is the exceptionally fine orchestra under the baton of Maurice that bridge, who also composed the incidental music used by Billy and Vera de Marsden in "La Dame de V."

LEEROL

STILL IN VAUDEVILLE
DUMAS, G. & S. BENTHAM

ORPHEUM STATEMENT SHOWS EARNINGS AT RATE OF \$3.62

Company Officials Estimate Better Than \$4 on Common for the Year and Predict \$5 With New Houses—Goldwyn Drops to \$7.

In the absence of any definite trend among the picture stocks this week, market observers turned their attention to the closer analysis of the Orpheum circuit statement furnished to the New York Exchange in connection with the listing of the common and preferred.

The view was unanimous that the report for the first six months of 1930 was exceedingly good. It showed earnings applicable to dividends upon the common stock after payment of preferred dividend of \$1.51 for the six months, or \$3.62 for the year. This figure, however, does not properly reflect the true earning power of the concern, for as one of the officials of the company pointed out, the first half of the year represents lower earnings than the second half. According to the Orpheum's figuring September, October and November alone should show as much profit as the entire six months, and the profits for the year should be better than \$4 a share of common.

In addition to this, it is estimated when the half dozen new houses now in course of construction are in operation the earnings will approximate \$5 in the opinion of company officials. If this view is justified, and there is every surface reason why it should be, it would seem that the Orpheum common at 25 would be an investment buy for appreciation within a year or so. Nevertheless in its first week of dealings on the big exchange the issue has aroused little interest and attracted no following. To tell the truth nobody seems to be looking for stocks promising a return on the long pull.

The speculative community apparently is playing a system of agile in-and-outing for quick, small returns of a purely gambling nature. For this reason Orpheum in common with the other allied shares is neglected in its promise for distant future profits. It is predicted that the stock will presently get down to a "bid and asked" basis, that is to say, actual transactions will be few and far between and the only guide on price will be the ideas of buyers and sellers on the floor who could not get together on a common basis for a trade. The Exchange already has a long list of inactive issues that do not get on the tape for days at a time until after the close of business when the properties that have not changed hands are reviewed in the "stocks not traded in" list.

One day during the week there was not a deal in Famous Players, leader of the amusement group and the day following Loew stock did not come out.

In the analysis of the Orpheum report printed elsewhere in this issue it is pointed out also that an extremely low estimate has been placed on the Orpheum holdings of B. F. Keith New York Theatre Co. stock. In the "consolidated balance sheet" as of June 30 last the holdings are set down at \$621,731 which is actual cost. This stock represents the Keith New York group of houses and the Orpheum holdings make up 43 per cent. of the entire issue.

A conservative estimate of the concern's earnings in a year runs to approximately \$1,000,000, of which the Orpheum would be entitled to nearly half. Figuring this return as an 8 per cent. yield, the potential value on paper of the stock held by the Orpheum would be something more than twelve times the paid. Another example of the caution that has governed the accounting is that generous provision has been made for "depreciation and amortization," an estimate of the sinking fund provisions in total being given as in excess of \$16,000 a year.

The only movement in picture stocks for the week was a further slump of Embassy on the Curb from 9 to a low of 7 on Monday when 200 shares changed hands. The trade had been led to believe that the Duffell people had notified their campaign for the continued the property when they faced the resig-

nation of Samuel Goldwyn and brought about the reorganization of the board. The new slump may have been a final drive to shake out some vulnerable interest identified with the old management or the queer dip may have represented the urgent selling of some holder hard pressed for cash.

It has been reported before that Wall Street banking interests held themselves prepared to discourage any attempt to engineer an advance but it does argue pretty close control of the dealings if a seller cannot find a buyer for a stock thicker by so powerful an influence as the Duffells outside the circle that is working for lower prices. This view takes it for granted that the turnover of 500 shares reported by the agencies represented a bona fide change of ownership and not an operation in "washing."

It has been characteristic of the Goldwyn dealings for several months past that the stock does not move at all for days and then a considerable block comes out, always at lower prices. The drop from 17 to 10 was accomplished in three scattered sessions, the turnover for each active session running into four figures. There has been none of the small lot business such as characterizes the other amusement stocks on the Curb.

It is of no special moment at this time when Wall Street has taken the reins of the company, but it is authoritatively reported that the voting trust established among Goldwyn holders before the entrance into the concern of the "new interests" is still in effect and has until Oct. 1 to run. Such a voting pool, now that a majority has passed into new hands does not figure, for Wall Street could not have forced the changes in the personnel of the board if it had not a majority of the stock. A voting trust that represents only a minority, of course, is a spiked gun. The present members of the pool are reported to be Goldwyn, Morris Hiller, Jake Hiller, Fred R. Warren, the Selwyns, Margaret Mayo and Mr. and Mrs. Gabriel Hess. The trust is understood to represent only proxies and not stock held in trust against liquidation.

STOCK EXCHANGE.					
	Thursday	Friday	High	Low	Close
Fam. Play. L.	200	180	200	180	190 + 1/2
Loew, Inc.	100	90	100	90	95 + 1/2
Orpheum	100	80	100	80	85 + 1/2
Notes—Famous and Orpheum at 200/20					
Friday—					
Fam. Play. L.	200	180	200	180	190 + 1/2
Loew, Inc.	100	90	100	90	95 + 1/2
Orpheum	100	80	100	80	85 + 1/2
Notes—Famous and Orpheum at 200/20					
Saturday—					
Fam. Play. L.	200	180	200	180	190 + 1/2
Loew, Inc.	100	90	100	90	95 + 1/2
Orpheum	100	80	100	80	85 + 1/2
Notes—Famous and Orpheum at 200/20					

The summary of the week ended last Saturday shows that Famous Players leads, with 2,000 shares, high, 75% low, 71%; net, 13; net change on the week, gain of 1 point. Loew, Inc., sales, 1,000; high, 30%; low, 25%; net, 20%; gain of 1/2 point. Orpheum, sales, 1,000; high, 25%; low, 20%; net, 20%.

THE CURB.					
	Thursday	Friday	High	Low	Close
Goldwyn	100	90	100	90	95 + 1/2
Thursday—No sales					
Friday—No sales					
Saturday—No sales					
Notes—Famous and Orpheum at 200/20					
Notes—Famous and Orpheum at 200/20					
Notes—Famous and Orpheum at 200/20					
Notes—Famous and Orpheum at 200/20					

E. T. Beton Now an Act
Thompson Beton, the musicalist, has broken into vaudeville as an act under the management of Harry Weber.
Mr. Beton's first company of vaudeville, consisting of himself, his wife, and a chorus of four, is now appearing at the 34th Street Theatre and will reach Broadway shortly.

N. V. A. BANS CARDS; ENCOURAGES GOLF

Penalty Put on Gambling in Its Clubrooms.

The National Vaudeville Artists' has prohibited all gambling in the club rooms and also eliminated all card playing.

This action was taken at a meeting of the Executive Committee Sept. 6 in the club.

Notices have been posted on the club bulletin board that any infraction of this edict will result in summary suspension.

The N. V. A. Golf Tournament has been definitely postponed for this year, but will be staged next season. The cups have been ordered and will be put up in competition for the managers and artists.

The postponement was necessitated by the lateness of the preliminary arrangements and the opening of the new season. The cups will be placed on exhibition at the club rooms during the winter.

MATERIAL SHORTAGE CONTINUES; MANY ACTS ARE NOW DOUBLING

Duplicate Appearances Are Being Made Wholesale. Great Dissatisfaction Being Expressed—Will Rogers Holds Record—Humorous Side.

KANSAS CITY CRITICS IN FULL DISAGREEMENT

Three Reviewers Find Fault With Different Parts of Bill.

Kansas City, Sept. 15

Last week's bill at the Orpheum came in for severe criticism from the local newspaper critics, but no two found fault with the same act.

The bill had Blinnson Seely with Bonnie Fields and Co. in "Miss Synagogue"; the Dancing Kennedy, Brent Hayes, Homer Miles and Co., Claude and Marion, Charles Howard and Co. and the Luster-Worth Co.

The "Post's" critic started out by saying the bill was the best so far of the season. He, however, found fault with the acting of Lillian Herve, of "The Rough Neck" sketch and also with the playing of the orchestra for Blinnson Seely's act.

The "Journal's" man took his out on the Claude and Marion act. This team is programmed "With Their Argument Still Unsettled" and the critic said "They should settle it as it gets cornered as it is prolonged."

The "Star's" reviewer wrote "The performance was about two hours long, and seemed longer. Any merit in Miss Seely's act is spoiled by a quick situation and unwarranted suggestiveness. Nothing will work more rapidly toward undermining the Orpheum's justly acquired high standard for wholesome entertainment than such vulgarity."

In spite of the above comments, capacity business was the rule and the bill, judging from the applause and laughter, seemed to please those who paid to see it.

UNIONS COMPROMISE.

Portland, Me., Sept. 15

The Portland Theatrical Managers Association granted increases of salaries to the members of both motion picture operators and musicians local unions effective Labor Day.

The operators were getting \$30 weekly, asked for \$35 and were granted \$27.50. The musicians were receiving \$21.50, asked for \$25 and were offered \$19 increase. Both compromises were accepted. The local stage hands' union had a two year contract which does not expire until next year.

CABARET MEN PLAN COME-BACK; DEPEND ON COUVERT REVENUE

Survivors of Prohibition Find Public Educated to Substitute for Bar Receipts—Charge for Dancing Also Depended On to Regain Production Costs.

SCANTY BATHING ATTIRE.

Bob Finlay and Girls Pinched at Emporia, Kan.

Kansas City, Sept. 15.
At Emporia, Kan., Sept. 11, Bob Finlay and five girls were arrested on a State charge of indecency. The six were playing at a local theatre, and appeared in one number in bathing suits which were too scanty to please the county attorney, who swore to the complaint.

The local manager announced that the show would go on, but that the girls would wear pajamas at the next performance.

The cabarets are planning a come back this fall and a round of the offices of the cabaret producers and bookers finds unusual activity with revues and floor shows in preparation. The restaurant proprietor has discovered that the public have become educated to the covert charge and are going ahead with the entertainment outlay in the belief that the covert will cover all costs of production.

A typical example is Gene Bennett's Cafe at 10th street in the Bronx which was forced to close shortly after prohibition. Bennett is reopening September 25 with a revue that includes 30 people. The production cost will aggregate about \$2,000. Against this Bennett will charge a fifty cent covert which will give him an estimated revenue in the neighborhood of \$1,500 weekly. The refreshments and food will take off the additional net and the place is expected to show the same profit as before the drought.

Other restaurant men find the covert works out in the same manner. In places where they have dancing a fixed charge per couple per dance has proved additional revenue and has replaced part of the loss sustained through the absence of liquor. The covert runs all the way from the fifty cent minimum up to five dollars a plate in the more exclusive places. The public at first shied away from the new condition and as a result several of the cabarets were forced to suspend. Those who remained open and weathered the gale have discovered that the public have become educated to the covert just as they grew used to the hot check, corkage and all the other trick change getters.

FOX-DOLLY TROUBLE.

Comedian Reported in Consultation With Attorney.

Though Jennie Dolly, with her sister, Bonnie, is in London, appearing in a revue over there, Harry Fox, Jennie's husband, is reported in consultation with his New York attorney. The conference are said to be of Fox's marital matters.

It is not unexpected, according to Fox's friends, that his wife may counter on any suit brought against her by another against her husband.

The Dollys went to England to appear for last de Courville. It is said over here that following the termination of the de Courville engagement they have agreed to play for Charles R. Cochran.

Rosie Dolly is the wife of Joan Schwartz, the composer.

DUFFY BACK IN VAUDEVILLE

Plays Sundays in Spite of Fat Bankroll.

Jack Duffy will make a reappearance in vaudeville at the Winter Garden Sunday night. He will work with Joe Gold at the piano, replacing Felix Bernard, his former partner.

Duffy is said to be \$50,000 ahead of the cantering cubes and the agile equines and accepted the Winter Garden engagement to defray his taxi expenses.

THIS IS THE LIFE.

Rochester, N. Y., Sept. 15.
It is related that at the Horse show here last week Mrs. Robert E. Treman, formerly Irene Castle, gave out some new dope regarding modish dressing.

A perrie, after interviewing her at some length on women's clothes asked her: "Does your husband dress stylishly, too?"

Whereupon Mrs. Castle made reply: "Oh, yes, I should say he does." And then copying him near-by: "Bob, come and tell them about your red silk pajamas."

THE OFFICE OF OLIVE BRIDGES LEW CANTOR OFFICE
1212 Broadway, N. Y. City

MOSS-KEITH HOUSES AND FOX SMALL TIMERS IN CONFLICT

Bidding in Brisk Competition for Patronage on 14th Street and Washington Heights—Fox Lower Scale an Advantage—Broadway Slow to Start.

Matth's Jefferson and Fox's City on 14th street are in the throes of a war to attract business one from the other, with the City on the small end of it. The City, since the inception of the big time policy in the former Moss house, has installed new signs and displays and is playing up each split week program with at least a couple of headliners recruited from or, at least, formerly identified with, big time vaudeville.

The City is holding its own to a certain extent because of the pop scale prevailing and the twice weekly bills, although the Jefferson is playing to brisk business right along.

The new policy of vaudeville and pictures at the Broadway, playing Keith bookings and running under the Moss name, has not as yet caught on. Reports last week were that the house couldn't get started with the vaudeville and picture policy; that the people did not appear to know of the change, with many inquiries at the box office as to the feature playing there, but no queries about the vaudeville. The condition the early part of this week remained the same at the Broadway.

The Fox folks say the opposition of the Hamilton uptown has not affected the returns at Fox's Audubon. The Audubon is in a similar position to the City, having a lower admission scale. The Hamilton has been holding up in business and seems the best of the Moss string just now.

Nothing positive has been reported on Moss' Regent at 1th avenue and 116th street.

BABE RUTH CLEANING UP.

Home Runner Batting High With Coin Also.

"Babe" Ruth is cleaning up wads of coin in every direction. In addition to his salary from the Yanks, home run bonus, heavy side money from picture appearances and the making of phonograph records, Ruth has just been handed \$10,000 advance royalty from a concern manufacturing statuettes of him. He has likewise just completed an agreement whereby he will receive heavy royalties from a new hair restorer to be named after him. Several cigar firms have tendered propositions, but Ruth already is interested in a cigar factory in Boston.

LILLIAN WALKER SUES.

Lillian Walker has started an action for divorce against her husband, Charles E. Hansen. The couple have been living apart for some time.

Harry Nathan Hechtner is Miss Walker's attorney.

FARBERS LOANED.

The Farber sisters have been loaned by the Shuberts for the "Greenwich Village Follies" for four weeks.

They will open next Monday.

STARRING GEORGE MCKAY.

George McKay, recently in the cast of "The Honey Girl," will star in the Gus Edwards Revue, now in rehearsal. Miss Ardine will also be in the revue.

Jessie Revue Held Over

The George Jessie Revue holds over at the Palace next week.

The act is receiving \$1,000 and is asking \$2.50 for a route.

A change will be made next week in two of the principals.

Steal From Connors and Jess.

Myracone, Sept. 15.

A sneak thief entered dressing room number 8, behind the Bantable stage sometime yesterday and stole clothing valued at approximately \$130. The clothing was the property of James Connors and Henry Jess, members of the "Girls from Happyland" burlesque show playing at the theatre. Detective Thomas J. Hardee investigated.

MOSS COLISEUM SET FOR OPENING SEPT. 23

Other Theatre at 163d Street Starts in October.

The new Moss house at 161st street and Broadway, the Coliseum, is scheduled to open September 23. The house will play six acts and a feature picture, and two performances daily on a split week basis booked by Danny Simmons of the Keith Vaudeville Exchange.

Another Moss house now nearing completion at 163d street and Broadway, will open some time next month. The Coliseum is situated at the upper end of the Washington Heights section and is expected to be an important addition to the string. The nearest allied vaudeville theatre will be R. F. Keith's Fordham, situated at Fordham Road and Valentine avenue. The Keith house is scheduled to open some time this Fall.

BROWN'S ALIENATION SUIT.

Boston Publisher Sued for \$25,000 by Marsh.

Boston, Sept. 15.
Gene Brown, known to the profession as the publisher of a local amusement guide, has been sued for alienation of affections by Irving L. Marsh, who has put in a claim for \$25,000.

Mrs. Harriet Marsh, the wife of the plaintiff, is accused of having taken auto and hotel trips with the defendant.

GRACE NELSON'S MUSICAL.

Kansas City, Sept. 15.
Grace Nelson, who was the headliner at the Orpheum last week, gave a morning matinee Friday exclusively for Catholic priests and sisters. The use of the Orpheum theatre was given by Manager Lawrence Lehman, and the entertainment was probably the most unusual ever held in the house. Guests were present from the Ursuline academy at Paola, Kan.; St. Mary's academy, Leavenworth; Sisters of Loretto academy of Notre Dame de Ston, and all the Catholic institutions in this city.

Among the guests were the Mother Superior of Loretto academy of this city, where Miss Nelson received her early schooling.

Miss Nelson sang a program comprising three groups of songs.

PLAYING BOTH SIDES.

A funny angle to the Democratic Theatrical League that Frank Timney was reported heading recently is that Timney is a member of the Harding-Coolidge Theatrical League, the Republican organization formed and sponsored by Al Jolson.

According to Jack Hughes, an employee of the Harding-Coolidge League, Louise Allen signed Timney as a member of the Harding-Coolidge League.

Miss Allen is the Harding-Coolidge deputy in "Tide Me," in which Timney is starring.

CONDELIA HAGER RECOVERED

Condelia Hager, Mrs. George Austin Moore, who has been in a sanitarium following a nervous breakdown, was pronounced fully recovered this week and will join her husband.

Mrs. Hager will not continue her stage work for some time but will travel with her husband who is doing a "single" turn in vaudeville.

Ada May Lewis Seeks Freedom.

Ada May Lewis, last with Joe Hart's "The Reindeer" company, has retained H. J. and F. E. Goldsmith to institute divorce proceedings against Oliver Otis. An unknown woman is named. The Otises were married in 1910.

SUSPENSION LIFTED.

Keith Office Reinstates the Fitzgerald Agency.

Harry Fitzgerald, the vaudeville agent, has been reinstated and resumed his booking privileges on the fifth and sixth floors of the Keith Exchange Wednesday.

J. J. Murdoch informed Fitzgerald that his suspension had been lifted. The Fitzgerald suspension followed a misunderstanding about the salary of an act which Fitzgerald had been ordered to remove from his books temporarily until the salary had been set. Through an oversight he carried the act on his available list and upon showing the list to one of the bookers, the act in question was noted and the suspension followed.

Frisco and McDermott Returning.

Frisco and Loretta McDermott are together again and will open in a new act around Chicago this month.

The pair have been working together throughout the summer.

IN AND OUT.

At Toronto last week Burns of Burns and Frabito was informed of the death of his mother and hurried to New York. This week at Montreal Frabito is doing a single act until his partner returns.

Conlin and Glass were sent to Cleveland for this week, after having been billed for the Riverside, New York. Morton and Glass substituted.

Emmet Devey and Co., booked for the Bushwick this week, were shifted to Cincinnati. "Any Home," a sketch, is in their place.

Brown and O'Donnell, who were doubling the Colonial and Royal, didn't open at the latter house, Herman Timberg substituting.

Julia Keely notified the booking office she would be unable to open at the Flatbush Monday.

Hendricks and Stone failed to open at the Flat Street Monday. Eddie Burden took the vacancy.

Barton and Spurling left the bill at the Americana after the Monday matinee owing to the illness of one of the team.

Len Arden failed to open at the Americana Monday and Margy Duo was substituted. The former act lost its baggage in transit from Hamilton, Ont.

ILL AND INJURED.

Moe Schenck after a nine weeks' illness from ivy poisoning will leave for Atlantic City Saturday for an additional three weeks' rest. Johnny Hyde has been handling his books in the Loew office during his illness.

Lillian Bell (Bell and Arline) is slowly recovering after a major operation in St. John's Hospital, St. Louis.

Kathryn Horter, too dancer, was operated on for blood poisoning last week. She was last with Arthur Hunter's "Keep Moving" revue. She is convalescing nicely.

Ruth Budd fell during her downward slide on the rope at the New Amsterdam roof during her performance in the Zeigfeld "Frolic" Wednesday last week. She sustained a fractured rib and will be out of the show for several weeks.

ORPHEUM FINANCIAL CONDITION.

The following data was furnished by the Orpheum Circuit, covering its financial condition, in connection with the application to list its stock on the New York Stock Exchange:

Schedule of mortgage and bonded indebtedness of subsidiaries:
Orpheum Theatre & Realty Co., \$242,000 bonds issued, maturing Sept. 1, 1944, and redeemable \$50,000 annually or surrender of \$50,000 annually at \$100 for cancellation and redemption.

Orpheum Theatrical Co., Ltd., \$150,000 issued, \$1,000 redeemed Feb. 5, 1920, and 1921, and \$10,000 Feb. 1922.

Avenue Realty Co., \$40,000 issued, all cancelled except \$20,000 due June 1, 1921.

Palace Theatre Co. \$100,000 bonds at 7 per cent., no provision for redemption. Mature July 1, 1921.

Hippodrome Amusement Co., \$42,000 bonds outstanding, redeemable \$3,500 annually to July 1, 1923, balance of \$14,500 due July 1, 1929.

State-Lake Theatre & Realty Co., \$725,000 6 per cent. bonds outstanding, redeemable \$25,000 a year to June, 1927, and \$375,000 balance Dec. 29, 1927.

The company's income account for the six months ending June 30 last and the balance sheet as of that date are as follows:

CONSOLIDATED INCOME ACCOUNT FOR SIX MONTHS ENDED JUNE 30, 1930.			
Gross income:			
Box office receipts			\$7,007,379.04
Resale commissions			23,500.00
Patrons, concessions and sundries			230,000.00
			\$7,260,879.04
Expenses:			
Artists' salaries and film service			\$2,701,371.30
Other salaries			1,750,702.22
General operating expenses (including advertising)			\$411,946.50
Theatre overhead (rent, heat, insurance, taxes, license and sundries)			\$14,720.00
Depreciation			\$27,400.10
Bank exchange and interest			14,000.00
			\$5,010,140.12
Net earnings (before taxes)			\$2,250,738.92
Less—Federal income and Excise Profits taxes accrued to June 30			250,000.00
1929—Estimated			
Profit for period			\$1,999,738.92
CONSOLIDATED BALANCE SHEET AS OF JUNE 30, 1930.			
ASSETS.			
Capital assets:	Jan. 1, 1930	Additions	
Tangible			
Land	\$2,791,000.00	\$711.00	\$2,791,711.00
Buildings and equipment	9,714,000.00	100,000.00	9,814,000.00
Furniture and fixtures	1,000,000.00	12,500.00	1,012,500.00
Loans receivable	200,000.00	1,200.75	201,200.75
Total tangible assets	\$3,895,000.00	\$1,912.75	\$3,896,912.75
Intangible			
Goodwill, contracts, booking agreements, etc.			\$5,000,000.00
Current assets:			
Cash in banks and on hand			\$100,000.00
Notes receivable			20,000.00
Loans receivable			\$1,143.52
Sundry debtors			20,704.20
Deposits for rental of films, electric light, etc.			1,200.00
Adjustment accounts receivable from former stockholders of subsidiary companies (net)			14,120.00
Advances for transportation			27,000.00
Assets acquired from former stockholders of subsidiary companies—per centre			275,000.00
Prepaid charges			200.00
Prepaid insurance, taxes, license, etc.			15,042.70
Organization expense			1,000,000.00
Discount on capital stock			20,000.00
			\$64,613,970.91

LIABILITIES			
Capital:			
Capital stock, Orpheum Circuit, Inc.			
Preferred 5% Cumulative Stock			\$1,000,000.00
Authorized 100,000 shares of \$100 each			
Issued and outstanding			\$1,000,000.00
Common stock			
Authorized 1,000,000 shares of \$1 each			\$1,000,000.00
Issued and outstanding			\$40,150.00
Minority interests in subsidiary companies			20,000.00
Real estate mortgage bonds of subsidiary companies			2,140,000.00
Current liabilities:			
Notes payable			\$80,254.00
Loans payable			\$2,100.00
Sundry creditors			11,070.00
Accrued accounts			100,728.00
Federal income and Excise Profits taxes by the year 1929, per centre			275,000.00
			\$100,000.00

Reserves:			
Estimated Federal income and Excise Profits taxes for 1929—Accrued			\$250,000.00
Exhaustion, wear and tear of buildings and equipment, furniture and fixtures and leaseholds			420,000.00
			\$670,000.00
Capital surplus:			
Retained surplus			\$1,310,120.10
Net profit for six months			\$275,000.00
Less—Dividends declared and paid			
Surplus as of June 30, 1930			\$64,613,970.91

JARDON IN VAUDEVILLE.

Operatic Singer Offered at \$2,500—\$1,500 Contender.

Leaving "Broadway Brevities" this week in Philadelphia, Dorothy Jardon is seeking vaudeville at \$2,500 weekly. The big time managers countered at \$1,500 it is said.

Harry Weber represents Miss Jardon for the twice-daily. She is reported to have turned in notice to the production through objecting to singing at the Winter Garden, where the show is eventually expected to land.

DANCER TO PRODUCE.

Platov Quite Hip Show to Put on Acts with Phil Fern.

Ruscha Platov and Phil Fern have formed a partnership and entered the producing field. They have taken space in the Harry Kelly office and in addition to vaudeville acts are interested in legitimate staging.

Platov is a dancer, having teamed with Mlle. Marcel Moskova. They appeared in "Good Times" at the Hippodrome for several weeks.

Wells Houses Shift.

The Lyric, Richmond, booked by Jules Delmar, is being enlarged. During the process acts will play the Academy, Richmond, instead.



AMERICAN THEATRICAL HOSPITAL

I want to take this means of publicly thanking DR. MAX THORCK, Surgeon-in-Chief of the AMERICAN THEATRICAL HOSPITAL, Chicago, for his marvelous work and his personal care of me during my seven weeks of illness at his hospital. Will play here three weeks more.

This is four days after the operation. Some of the theatrical patients under the personal care of Dr. Thorck also join me in offering up a special prayer for our benefactor, Dr. Max Thorck, long may he live.
MR. K. KING ROY, MISS FRANCES WHITNEY, COL. LAVERLE, MR. K. LEONARD, MISS "WILLIE" BOYCE, MR. OSBORNE, PATRICIA (Supt. of Nurses), STAN STANLEY, DR. MAX THORCK, MISS GREY, also Mr. E. F. ALBEE for his donation of the operating room.

GUS SUN ACQUIRES 4 HOUSES; DENIES DESERTIONS TO KEITH

Majority of Stands Said to Be Bound for 10 Years.
More Additions Promised—Chicago Office Is
Opened in Woods Building.

Following reports that a considerable number of the Sun booked houses had switched bookings to the Keith Exchange, it was stated by Sun officials that four new houses had been added to the Sun books. All the additions are in the central west, close to the "Sun territory." One is located in a town where it was admitted that the Sun house had gone over to the Keith books. The Sun people stated they were not out to battle with anyone, but it was practically assured that further additions to the circuit would be announced within the next few weeks. Chicago quarters for Sun were established this week, a suite having been secured in the Woods theatre building.

Deal was made at the Gus Sun Vaudeville Booking Office Co. that the dismissal of Harry W. Spingold from the floors of the W. V. M. A. and Keith Exchange in Chicago was caused by the agency secretly booking acts with the Sun circuit. The Sun books stated that no business had been done with Spingold since the Keith-Sun split.

The Sun office also denied the report that any considerable number of its houses had applied for Keith bookings. It was explained that practically the entire list of houses supplied through the office was under a blanket booking contract with Sun and that the contracts were for ten year periods, most having from five to six years to go. Sun officials also asserted that the majority of the contracts were made prior to Sun becoming affiliated with the Keith office, about four years ago.

There are now 35 houses on the Sun books, the houses being handled by Wayne Christie and Warren Todd. Seven houses are full week engagements, giving the regular books 21 weeks' time. This does not include the list of two days' bookings also supplied by the Sun office.

The Sun booking office indicated confidence in its independent position this week when giving out its shows, which are printed in this issue under the regular "Bills Next Week" department.

The Keith Exchange announced it would supply two more houses which have been on the Sun string. They are the Palace, Olean, N. Y., and the Mozart, Jamestown, N. Y. This makes six houses in all which have been defected from the Sun books. The others are the Coliseum, New Castle, the Columbus, New Kensington, Victoria, Wheeling, and the Herald Square, Scrubenville.

It was reported Sun had offered to purchase the last two named theatres and that the deal was still pending.

KEEFE BOOKS VAN CURLER

Schenectady House Reported Miles' Playing Split.

The small time agents say they have booked acts with Walter Keefe for the Van Curler at Schenectady, N. Y., reported to have C. H. Miles interested.

The house plays a split week without Keefe having anything else to book around here for the open half. It plays five acts.

OMAHA MUSICIANS OUT.

Omaha, Sept. 15.

All the musicians in Omaha motion picture houses walked out several days ago, following the refusal of the managers to meet their new wage demands.

The musicians, who have been receiving \$35, demanded \$46 a week. Leaders demanded to increase from \$22.50 to \$34.

"Going Up" as Sketch.

"Going Up" which has been playing at a theatre and has been played in the legitimate line, the first two scenes has been condensed into a 15-minute act for vaudeville to be produced by Henry Bantz.

GRADY DENIES MONEY DEAL CAUSED MIXUP

Suspended Agent Says Nordstrom Deal Was Accident.

Marie Nordstrom, who was procured to open at Pittsburgh this week and had O. K'd a week's engagement at Newark, opened at the latter house. The Pittsburgh date was set back to Sept. 12, after Lawrence Goldie had protested the Pittsburgh date, claiming prior right to the act.

Billy Grady, the act's representative, has been ruled off the floor as a result of the transaction and will be set down for a month. According to Grady, the story printed in Variety last week to the effect that the Pittsburgh engagement was accepted because the act was offered more money, was in error. Grady says that he accepted the Newark engagement and unknown to him Miss Nordstrom booked Pittsburgh.

Previously she had been offered some Orpheum time in the West and had expressed a desire to remain East as long as possible. Following Miss Nordstrom's acceptance of the Pittsburgh date Goldie was asked to release her and, discovering the mix-up, claimed the act's services. The matter was taken to headquarters and Grady's suspension followed. Grady admits everything but the money angle, which he claims didn't enter into either confirmation.

MATERIAL SHORTAGE HURTS BOOKERS WEST

Vaudeville People Hold Off for
Better Line on Future.

Chicago, Sept. 15.
Small time bookers in the Middle West are behind in routing acts this year and there is reported to be a shortage of material for the time around and west of Chicago.

Several factors enter into the situation. A good many turns are holding off hoping to make better terms later on when the actual effect of higher railroad fares has been fully appreciated and when the higher costs of all show business have been analyzed.

Besides the eastern territory is offering special attractions in long time bookings this year and many acts, both large and small, are sticking around the Atlantic seaboard hoping to get a full season's work.

The Western Vaudeville Managers' Association is giving out fifty routes where in former years it had closed 200 by this time and generally booking activity is sluggish. The booking from New York of the old Finn & Heiman chain, comprising about six weeks, has proved a hindrance to straightening out the schedule for the autumn.

The bookers are disposed to wait to see what the Orpheum Circuit, which is handling the chain's bills, are going to do about material before they close certain acts and so far only the featured acts have been closed for the time from Chicago to the regular Orpheum opening.

WEEDING OUT PLACE

Real Try-Outs to Appear First in
Broadway Houses.

The Palace, New York, as a try-out house for vaudeville acts started in Wednesday morning this week. That will be the usual weekly time for the new turns, the try-out bill commencing at 10:30.

Frank Jones will be the judge of the try-outs. His judgment will decide what acts of the number on view shall be designated as eligible for single day appearances in the regular bills once weekly at the 125th Street and Harlem open house. Night turns appeared Wednesday morning. It is expected that will be the customary routine.

The weeding out process of the Palace is expected to prove a boon to the vaudeville and booking men who go uptown to see the latest bills or let days, also it is designed to prevent the programs in those houses from receiving a bad bump through impossible try-outs allowed to appear for the first time on a regular bill.

ORPHEUM CROWD SEEKING BEST INDEPENDENT HOUSES

Reported After Orpheum, Peoria and Majestic,
Cedar Rapids—Known as Best Independents
Booking Through Western Vaudeville Man-
agers' Association, Chicago.

KEEGAN EXONERATED BY KEITH EXCHANGE

Partnership With Edwards Is
Dissolved.

Pierce Keegan (Keegan and Edwards) announces that the team has dissolved partnership and has been exonerated from all blame for failure to play dates by Keith Vaudeville Exchange. Keegan announced a willingness to live up to his vaudeville contracts but Edwards elected to remain with the Jimmy Hunsy Show "Little Tattle" for which the team had signed for four weeks.

Previous to this engagement the boys had been routed for vaudeville and the Keith Exchange appealed to the V. M. P. A. and announced that they would take legal procedure against the vaudevillians if necessary. Keegan notified the booking office that he was willing to play the vaudeville dates but Edwards had signed an individual contract with Hunsy's attraction and remained with the place.

The dissolution announcement followed. Keegan's good faith in the controversy isn't questioned and for the present he will devote his time to an electrical contracting firm of which he is president.

AGENTS ON 46TH STREET.

Loew's State Theatre's Office An-
nounces Booking Dept.

The first delivery of steel for the Loew State at Broadway and 46th street was received early this week. Building operations had been impeded through the delay.

It has been settled the Loew Circuit's booking department will be located in the annex on the 46th street side. It's an oblong space looking onto the stage of the theatre. In the same building will be many of the agents booking on the Loew time and who are now in the Putnam building.

When the booking annex is completed it will place the two largest vaudeville booking offices within one block of each other. The other is the Keith agency in the Palace theatre building. Further up 46th street on the same block with Loew's is the Fox booking agency. In between and just next to the Loew building is Variety's office.

ALLEGHENY ALSO OUT.

Philadelphia, Sept. 15.

The Allegheny, managed by Joe Cohen and formerly booked by the Keith office, is now being booked through the Mahlosky & McGuirk Agency. It's a Mahlosky & McGuirk house through the firm securing a controlling interest. It passed out of the Keith agency upon the general order issued last week as reported in Variety at the time, of no separated bookings.

The Allegheny, also the Broadway, Philadelphia, and Tower's Camden, were affected by the order.

Fifth Avenue's "Favorite" Week.

The Fifth Avenue is to have an All Favorite Week, Oct. 11. A bill of nine acts will be presented. Bill Quaid is conducting a voting contest to determine the "Favorite" acts that will constitute the show the audience voting at each performance.

Irvington, O., Nov. 1

Irvington, O., Sept. 15

The new Marquette theatre on Third street, near Park avenue, will open Nov. 1 with a vaudeville and picture program. The new theatre's program will consist of two Keith acts and motion pictures.

It is reported the Martin Rock crowd, acting for the Orpheum Circuit, is angling to secure the possession of the Orpheum, Peoria, Ill., and the Majestic, Cedar Rapids, Ia. These houses are known as the best of the independent theatres booking through the Western Vaudeville Managers' Association, Chicago. The association is a branch office for Chicago of the Orpheum Circuit in New York.

The Orpheum has Felix Greenberg as the head of its operating corporation, and the Majestic is also locally controlled.

It is the independent theatres booked through the association that brought about the loss to the association of Charles J. Freeman, its principal booker. According to the accounts, Freeman, who had the books for the principal independent houses, would not be controlled by the Finn & Heiman-Ram Kahl domination of that booking organization. Freeman insisted upon protecting the houses he was booking. This was deemed "insubordination" by the association's heads and it was reported to the Orpheum people in New York. Mort Singer, now in New York, formerly was nominally in charge of the association. Freeman thereupon received his dismissal notice.

Accounted as the best booking man the association ever had, the story is that the association's heads are in fear the leading independents will withdraw from the association with Freeman gone and they are trying to hold the houses at Peoria and Cedar Rapids through purchase.

The Orpheum Circuit when re-organizing took over the Finn & Heiman chain, which removed most of the Chicago bookings for those houses to the Orpheum's New York office. While Ram Kahl, heavily interested in the P. & H. Circuit, has said 50 per cent. of its bookings are taken from Chicago, that statement was probably made with a mental reservation. Kahl in Chicago fills in as it best suits his convenience. The Finn & Heiman bookings on the Chicago end do not help an act in that city to secure an association route.

NEW KEITH'S, CLEVELAND.

Albee Announces Plans For Hip's
Successor.

Cleveland, Sept. 15.

Announcement has been made here by E. F. Albee that Cleveland will have the "finest and most modern theatre ever built."

The site will be on the northwest corner of Euclid avenue and E. 17th street, and the building will cost between \$2,000,000 and \$3,000,000. The land comprises 155 feet frontage on Euclid avenue with a depth of 300 feet on E. 17th street, and the structure will be a 20-story commercial building and a theatre with a seating capacity of 2,000.

Completion must be made before July, 1932, when the Keith lease on the theatre in the Hippodrome building expires.

C. W. and George L. Hays, Chicago, are the architects.

MORGANS RESUME DATES.

Jim and Betty Morgans are setting for vaudeville. Miss Morgan was forced to withdraw from the act a month ago due to a nervous breakdown. During her absence Jimmy Morgans had his hand in the Tremble Club Long Beach.

For a short time Miss Morgan appeared with Joe Lipson, but a return of her nervous system has withdrawn them all along with their last outing recovered.

THE OFFICE OF QUINCE HENRIOT
LEW CANTOR OFFICE
IRVING, V. M. P. A.
Suite 311 1193 Broadway, N. Y. City

AMONG THE WOMEN.

When "The Four Little Rag Girls" invited her friends of the chorus to her tapestry-hung apartment where from where they were sitting they could count three rooms on suite at least, to say nothing of parking space for a baby grand piano, things looked pretty bad for the ingenue, who had told them the rent was only \$25 a month! In New York!

Everyone knows better than that, even chorus girls, who do a lot on \$25 a week, as they frankly admit in an intimate number in this same show.

If ever a baby stare was needed in a part, no better Little Miss Innocence registers than Eleanor Griffith who, as Barbara Arden, wears clothes that any debutante would adore, and needs only the arrival of her sister, Dorothy Arden, to prove that she comes from a real family down South, although she does work in the chorus with only six lines to save her self-respect. Barbara's highlight in the play registers when she dons the orange smock with the snowy white fringed tabs hanging here and there to match the white underlip and white kid belt. In this outfit she is a real ingenue. Unfortunately, in a dark green georgette, too loosely hung, with patent waist-line and unharmonizing white slippers and stockings, she appears less buoyant. In the last act she looks as sweet as a little cream puff in a white silver net evening gown with baby blue ruffled side tunic, adding only a ruse or two to make a picture.

Ardelle Clavea, as Dorothy Arden, the sister, had a successful entrance in the second act, attired in a chocolate-colored costume—a cape, soft and rich, with ruffles cuddling all about it, and a simple tanque dress under, designed with loose panels weighted with green bead tassels. She plays the violin and sings plaintively.

Lulu McConnell gets the laughs in the character of a passer chorus lady who has worked for 15 years without ever uttering a word (during the performance). Aileen Poe wears a bluebird gown with a tantalizing bluebird pattern on her vacant back. The plot is really quick and interesting so that one forgets it is a musical show and only when the trick sort of merry-go-round stage interpolates a scene from the theatre does one realize that salaries are being collected by a flock of chorus girls who do very little and have plenty of time to change, but don't do so well.

Certain lighting effects on a certain before which many scenes change and bleed are worth notice. The lines are well sharpened and humor lurks in the wings with every cue. When, in the love-making scene, unexpected and unwanted, the snooping aunt arrives all dressed up like a plush pony in black and white, someone groans "Who ordered black and white?" In the final trick stage disconnects in the middle and the whole company disappears very neatly before your eyes!

Gail Kane in "Come Seven" wears a blackface make-up to play the chocolate baby vamp. She proves that even a darkie gal can vamp and have her sincere smile only when she discovers that her engagement ring is not a genuine diamond. For the other characters, after the wealth of clothes reviewed in almost every show, it does one good to observe the fat and comfortable darkie ladies in good old calico wrappers and slip-stap slippers. Their lines are quite as laugh-provoking as the terribly striped and polka-dotted stockings displayed.

The Century Roof "Nine O'clock Revue" affords a chance to try something primitive in the way of costumes in the "Garden of Eden" number. There you have Muriel DeForest, a little dumpling of a coquette, as Eve. But does she dress as Eve? Eve would never recognize her even as a descendant, done up as she is in tulle and white lights to resemble a cherub off the Christmas tree! She does show an idea in wearing Paradise feathers (probably originals imported before the Crusades). What a number they could make of it if she would wear a sheath of leaves, for instance, with flowers or fruit in her hair and a necklace of red berries or something to indicate the natural. Perhaps a black fur robe slung over her white person might be worn effectively with fur moccasins. It would be nice and warm for the winter, too, and might be modeled something like the fur bathing suits recently shown for winter bathing. She dances neatly. The girls back of her in this number are nearer to the right idea, in as much as they are supposed to be dressed in fig leaves. The lack of design, the bad color and material in the fig leaf suits spoil the illusion, however, and they might as well be carpet bags.

In the late show, "The Midnight Rounders," a dance spectacle purports to be a fantasy of the hours. In this there is great weight and elegance of costume and such plumage in headgear that one would anticipate a cry for bird seed almost—as in an aviary. Lovely dancing and real poetry of thought inspire this act, and every flash of light on the swirling draperies has its effect. A larger stage, however, would have enhanced the ensemble.

Norma Talmadge is too sweet to be a branded woman, which is what she is in the picture of that title at the Strand. One must suffer with the plot in the movie, but even if she had to smell an onion to cry those real tears, it was terrible! Sadness was only that she could wear magnificent clothes—as the granddaughter of a judge, the daughter of a gambling house woman, and the wife of a plotocrat. Her morning frock of polka-dotted foulard fairly chirped at one, so happy was the design, with little white fluted collar and cuffs, white piping and a deep scalloped skirt. A plain serge dress marked the simple silhouette, but cried "Paris!" by the open gapped shoulders, the grape clusters embroidered heavily on the skirt, and the serpentine braiding effect over all.

Her evening gown was so designedly different that it became more a robe suited to classical ventures, or might be mistaken in lines for a negligee. It was constructed of a tight satin underlip, over which a cascade of exquisite translucent fancy cloth hung transparently. This was hung heavy to the heels with scalloped fringe. Her evening cape was a lavish brocade "bug me" model, with a contrasting material designed in huge circles, making a waist yoke, and the foil of richest for about the throat.

When "Floradora" went on the road Luma Nykes literally stepped into Christie McDonald's shoes. She not only took the part and put it over like a thoroughbred, but she wore every stitch of Christie's clothes, even to hats and things. She looked as pretty in that orchid taffeta gown and the hat with the mauve feather framing her face that even the floradora complimented her. When she sang "Tact" she got a hand at the dress rehearsal, and the pleasant assurance that everyone knew she should have been a principal long ago! Luma, you know, was one of the famous Helette girls.

Yvette Ruess was not ready for her turn at the Colonial Monday night, so under cover of darkness they had to sneak the baby grand off the stage and call the next act. Morris and Campbell luckily were ready. Flo all done up in a sand-colored opera suit looking very pert. Later when Joe goes up in the box to do his crazy knitting scene she serves as a pretty foil glittering on the stage in an extreme black and white spangled gown. The harem skirt is effective in this costume, with its white incident butterfly bodies, which combination on the whole took the spot easier than anything on the stage. They slide through their act very nicely, every line tried and true, and the songs filling in satisfactorily.

Pearl Regay makes her entrance after her five boys have broken the ice. It's a little frosty at that, even after she taken the center, until she lumbers up and does the contortionist stuff that takes the house strong. Her boys are friendly and good-looking. She must have poked them personally, and, if so, she displayed better judgment than in her gowns, none of which made a picture. A black lace and spangled effect looked bump, another costume was too reminiscent to recall, and a green and white ruffled taffeta hoop skirt was not flattering, especially not with the clashing shade of red fan she waved utterly indifferent as to whether or not any bulls might be in the house. She can dance disappointingly and does many remarkable stunts. Indeed, she has more calligraphic tricks of solving up her fair anatomy than a camp stool.

OBITUARY

OLIVE THOMAS.

Mrs. Jack Pickford (Olive Thomas) sailed with her husband on the Imperator Aug. 12, from New York. Sept. 3 Miss Thomas died at the American Hospital, Paris, after having taken bichloride of mercury. Denials were entered in Paris by Mr. Pickford and the friends of his wife of any suicidal motive on the part of the deceased. The couple were affable toward each other

IN MEMORY OF OLIVE THOMAS

Words cannot express my sorrow. As I think back a few years ago When I worked on the roof with "Alice" (As we called her) and loved her Her georgies were in those good old days, kinds thoughts and good wishes for all. Will live in the memories of her pale As the "roof days" they recall. M. F.

while on the trip over and often were in the company of fellow passengers, also known in pictures. The same group often met in London and Paris up to the time of Miss Thomas' death. Jack Pickford is 32; his wife was 26. Miss Thomas had been featured with several Ziegfeld productions as a handsome girl before deserting the stage for pictures. When leaving New York Miss Thomas was a Seisnick picture star, reputed to be under con-

IN MEMORY OF MY DEAR GRANDMOTHER

ESTHER CANTOR

Who Died Jan. 12, 1930

EDDIE CANTOR

tract to that picture maker at \$2,000 weekly when working. Her type of picture that had proven the most successful is known as "the flapper" variety.

London, Sept. 15.

Jack Pickford flew over here from Paris for a requiem mass for Olive Thomas, which was attended by the leading British and American artists.

It was announced that the dead

star's body would be brought to America on the Mauretania for burial. Services will be held at the Church of St. Francis Xavier.

GEORGE A. KESSLER.

George A. Kessler, wine agent, philanthropist and millionaire, died in Paris Sept. 12. He is survived

IN MEMORIAM

EDDIE DWYER

My Old Friend and Partner Who Departed This Life Sept. 17, 1930

BOBBY WATSON

by his widow, who was Miss Cora Parsons. Mr. Kessler himself was a survivor of the Lusitania and one of the very popular figures of the great world on and off Broadway. His spectacular generosity and methods of advertising White Seal champagne won him many friends and kept him much in the public eye. At one time he sued Mott & Chandon for over a million, alleged to be due him for advertising expenses. At another time he put one

IN MEMORY OF MY DEAR LITTLE MOTHER

MARGARET ANGELL

Who Died Sept. 12, 1930

May her soul rest peacefully.

Mrs. Gertrude Angell Myers

over on the Kaiser when he succeeded in having the ex-emperor's yacht christened with White Seal champagne instead of a German brand. His later days were devoted to promoting a charity for blind soldiers.

ALF GIBSON.

Alf Gibson, one of the oldest min-

IN MEMORY OF

My Beloved Mother

MARIE DE PAUL

Who Died Sept. 15, 1930

HARRY BURNS

strela in the country, died at his home in Philadelphia, Sept. 7, of heart disease. At the time of his

TOMMY'S TATTLES

By THOMAS J. GRAY

The new theatrical season is running too smoothly to date. What cute little surprise is hiding around the corner just as everything runs to form?

Things are pretty even in the world at that. Russia and Italy have the "Reds" to worry about, and America has what optimists call "telephone service."

Maybe when the Republican Committee went after the fifteen million they thought they were going to put on a couple of up-to-date revues.

An elephant in a circus went crazy. Guess they kept him too near the Joss band.

That the politicians are very much interested in show business (at the present time) can be seen by the following interviews:

Mr. J. Getaway, candidate for Congress, said: "I came out flat-footed in favor of doing for acrobats. When they say the League of Nations is the main issue they are overlooking the high price of playing cards used by magicians."

Hon. B. K. Shoutloud, former State Senator, said on his front porch: "What the country needs is better bugs and grips to snark dogs into hotels. Every man should help to make the country a howling success."

Ex-Gov. Stew in his speech at Yellowstone Park said: "If the forests of America are not taken care of, where are we going to get wooden shoes for buck dancers, and what will leading men do for canes?"

Judge Harshly, who runs every year just to keep warm, gave the following notice to all the Greek newspapers: "Every pie used in picture comedies should be made of union fruit. In that way all the workers will stick to each other and make America a fit place to eat."

Leader Nutt, who controls the votes of all the shortstrut pressers, said: "They should take the tax off the box office and put it on the stage-door Johns. In that way the war would have been paid for long ago."

Joe Guff, Assemblyman from the gas-pipe district, made the following statement: "In taking the baby out for a how it's always best to dodge the sand bags. It may keep the child healthy and make a better country."

There is a noticeable decrease in the number of Swins and Belgian acrobats one needs around. The boys are not stepping out of their characters any more; they just speak the regular German.

The report that a new diamond field has been discovered in South Africa should be good news to burlesque show comedians.

Better get all your business finished with your agent before the world's series starts.

It will soon be the open season for basketball as we

Eddie Ruth's phonograph records telling how he hits home runs should be a very nice set to follow a Joss band record. They both mean so much.

The company announces that the basketball does not come out of the record for a finish.

death Gibson was a member of Welch's Minstrels, formerly Danton's, at Tenth and Arch streets. He was 64 years old.

The death of Gibson was not discovered until he failed to appear for the evening performance. Mr.

IN MEMORY

MY BELOVED MOTHER

Who Died September 12, 1930. MAY HER SOUL REST IN PEACE. Never to be forgotten by HER DAUGHTER

IRENE RICARDO

Welch despatched another member of the company to his home, No. 1521 Mt. Vernon street, and found him dead in bed. His wife, who also survives him, was at their summer home at Linwood, N. J., and returned to Philadelphia immediately.

HARRY WALLACE.

Harry Wallace, manager of the Rialto, St. Louis, and a veteran house manager for the Orpheum

IN MEMORY OF MY DEVOTED MOTHER

MARGARET ANGELL

Who Died Sept. 12, 1930

Rest in peace.

LE GNA

bourne, died in St. Louis, Sept. 10, following a short illness. He was formerly manager of the Grand, St. Louis and had been on the staff of Tate & Cels.

EDITH COOPER.

Edith Cooper of the office staff of the Pull Circuit in the Palace theatre building died Sunday afternoon of spinal meningitis after a short

IN MEMORY

Of My Dear Friend

HARRY SYDELL

Who Died Oct. 6, 1917

EDDIE CANTOR

illness. The deceased was about 22 years of age. She was buried Tuesday from her home in New York.

Mrs. Margaret Angell, mother of the Angell Sisters, died Sept. 12 at Mrs. O'Brien's private sanitarium, aged 55, of cancer and dropsy, after a lingering illness. In addition to the two daughters, she is survived by a son, Charles, non-professional. The body was sent to Indianapolis for interment.

Linda Dietz died Sept. 6 at Fough-keepsie. She attained considerable

IN LOVING MEMORY

Of My Father

EDWARD R. INGLIS

Died Sept. 17, 1930

Who Was

JACK INGLIS

fame in the '20s, but retired after ten years on the stage.

The mother of Harry Burns of Burns and Frabito, died Sept. 16 in Brooklyn, aged 58. Burns left his route in Toronto to attend the

IN MEMORY

Of Our Beloved Mother and Father

WM. R. SWOR

Who Departed This Life

Sept. 16, 1930

BERT, JOHN, JIM and ALBERT

funeral and rejoined his partner in Montreal this week.

James I. Quinton, aged 74, former treasurer of John Robinson's Circus, died at his home here today. Until recently he was a deputy internal revenue collector and part owner of a local restaurant.

Mark Livingston, father-in-law to Arthur J. Hertz, died at his home in New York Sept. 13. He was 63 years of age and has been ill for about a year.

LOEWS K. C. INCREASE.

Kansas City, Sept. 15.

Loew's Garden theatre announces that owing to the increased cost of operating the house that the scale of prices will be revised up as follows: Sunday afternoon and evening, 40 and 50 cents; daily matinees, except Saturdays, 35 and 55 cents; evenings, except Sunday, 35 and 55 cents.

All of the prices include the 3% tax.

SELLS-FLOTO SHOW, \$200,000 WINNER, MAY CHANGE HANDS

English Syndicate Coming Over to Negotiate For Sale—Last Two Seasons First Winners—Arlington Helped Put Circus Over by Booking Big Names—Cleared \$60,000 in Chicago.

The Sells-Floato Circus may be sold to English interests, a representative of London capitalists being on the way here following preliminary negotiations carried on within the last few months. The Sells-Floato show is away ahead on the 1939 season. This season and last were the first winning years of the outfit.

The making of a winner out of the Sells-Floato outfit is almost like a romance. The show passed the gross million dollar mark for the season last week, the profits to date being \$200,000, which coincides with the general rule that outdoor shows work on a 50 per cent. ratio of profit to gross.

Last year the show cleared about \$60,000, but prior to that was an annual loser. During the rest of the 16 years that the show was out it turned in an annual loss of \$50,000. That made no difference to H. H. Tamm and Fred G. Bonilla, the Denverites, who love the circus lot game. Yet the annual loss figures in the owners considering the outfit to be worth \$200,000 (the sum lost in the last year). Intrinsically the Sells-Floato show is said to be valued at \$250,000, but with the success of the past two seasons the goodwill should increase the valuation greatly.

The Sells-Floato show got off to a great start this season when it opened at the Coliseum, Chicago. Ed Arlington figured prominently in the deal which tied up the Coliseum for Tamm and Bonilla for three years, and the success of the outfit also dates from Arlington's association with it in an advisory and booking capacity two years ago.

In the eighteen days which the show played the Coliseum it drew a gross of \$140,000 and left the city \$60,000 ahead on the engagement. Of the 160 playing days up to date the show has had but 11 losing days, an increase in business being marked throughout almost the entire route.

The popularizing of the show is believed to have come with Arlington's policy of contracting for big names from the sporting world. First Joe Willard was the attraction, with Dempsey following, and this season the much heralded Georges Carpentier was engaged. Not all those features, and especially the Carpentier engagement, proved financially successful, but they aided in putting the outfit "on the map."

BAL TABARIN RENAMED.

Dixie Jazz and Gilda Gray Booked as Attractions.

When the Bal Tabarin reopens September 18, it will be renamed the Folies Bergeres. The Original Dixieland Jazz Band is booked there for an extended stay. The band recently arrived from a long run in London under Sir Alfred Butt's management and in Paris.

Gilda Gray will be the soloist evenings, doing a number of songs from 11 to 1 o'clock. The band starts on its recording contracts for Victor this week.

LOEW'S, MEMPHIS, OCT. 4.

Memphis, Sept. 15. The new Loew house here will open Oct. 4, playing the usual Low-Southern road show. The capacity of the new house exceeds 3,000.

MORE INSIDE STUFF.

A company to publish a magazine dealing with Broadway in intimate fashion has been incorporated for \$100,000 with Frank Hale, vaudeville actor and producer, as president. Hale produced, in conjunction with the Ray Henderson-Charley Morison office, for vaudeville and was active in the production of most of the jazz acts seen during the recent wave. The new publication will be issued monthly and will seek to print stuff about theatrical and near theatrical celebrities.

FAIR VISITORS GOUGED.

Minneapolis Makes May.—Fair Note \$100,000.

Minneapolis, Sept. 15.

The great Minnesota State Fair last week, with an attendance of close to half a million, was attended by profiteering downtown. Most of the leading restaurants withdrew all table d'hôte service for the week, shoe shiners and some barbers boosted prices beyond all reason, bus and taxi lines operated at increased tariffs, and the smaller independent motion picture houses jumped admission prices.

Finkelstein & Ruben also advanced prices at practically all of their houses. Their new scale is to be permanent, however. The better film houses under their control now are charging 40 cents. The Orpheum, Pastora, Metropolitan, Shubert and Gayety did not take advantage of the chance to gouge fair visitors. The fair management instituted several new price scales and methods of obtaining more revenue so that there will remain a surplus of approximately \$100,000.

Senator Harding posed for a photograph with a prize bull. Someone discovered the mistake, and before the newspaper picture got out the bull was relegated to the stalls and an inoffensive cow substituted.

CIRCUS CLOSES OCT. 27.

Barnum Show Ends 21-Week Season in Richmond.

The Barnum circus ends its season Oct. 27 in Richmond, Va., having been out since March 25, when it opened at the Garden, New York.

The circus remained on the road until after election day in 1916, but this year the management decided against taking a chance. There is always the prospect of trouble on the circus lot during the climax of a presidential election, especially in the South, where the last days of the campaign are filled with excitement and partisan fever.

The plan of cutting out the coast trip brought the circus through the cotton country which is rich this year and made the early closing practicable.

Definite closing dates have been selected also for Sells-Floato shows, on Oct. 25, and the Hagenbach-Wallace Nov. 18, the after election date being a surprise. Both the latter circuses end the season in Texas.

OTTAWA MUSICIANS SETTLE.

Ottawa, Sept. 15.

Vaudeville and picture houses here have been relieved of a predicament by the closing of the threatened strike of the local musicians' union.

At a meeting of the union recently the compromise offer of the managers was accepted and the orchestras are in their places again. The weekly wage offer, which was accepted unanimously, and the demands of the union were as follows:

Picture houses:	Accepted	Refd
Night men.....	\$21.50	\$23.00
Day men.....	41.00	45.00
Leader.....	55.00	60.00
Vaudeville:	Accepted	Refd
Day men.....	\$43.00	\$45.00
Night men.....	57.50	57.50

The offer of the Russell theatre of \$5 for a leader and \$4 a team per performance was accepted. Where less than 48 hours' notice to the leader of the cancellation of a show is given, half salary is to be paid.

There is no change in the number of hours. The six-hour day prevails in the picture houses, and five hours in the vaudeville houses.

Some 100 men are affected by the agreement which became retroactive to September 1, and which is in force for one year.

SUMMER'S MONEY MADE CONEY GO

Even if Mardi Gras Flops Concessionaries Are Satisfied.

Coney Island formally ends its season this week with the annual Mardi Gras. Plans for the celebration went forward despite the traction strike in Brooklyn, which permits but desultory service, and train schedules to the island are so badly "shot" that the traffic there has been at a minimum for more than two weeks.

Concessionaires, however, with only motor car and bus trade to handle, took the situation philosophically. Instead of an expected "bottle" over the bad "break" of the season's finale the general feeling at the island was satisfaction. The concession people freely admitted they had enjoyed a corking season right from the jump, and that it mattered little if the Mardi Gras was a flop. There were some attractions which did not clean up, but such cases appear to be the exception rather than the rule.

Last year the island had an admittedly off season, and the continued cold and rain of the first half of summer led to predictions of another "losing" season. The expected slump in business failed to materialize. Asked the reason for the good season in the face of the bad weather one of the island's leading concessionaires stated it was money, and that all the island's visitors appeared to be plentifully supplied throughout the summer.

WEDDING BELLS JANGLE.

Palmist Rejects Rival as Son-in-Law.

Watertown, N. Y., Sept. 15.

Declaring that his daughter, Caroline Small, had left him and run away with a man named Plato Bucklin, Moses Small, of Syracuse, who operated an attraction at the fair grounds here last week, sought the aid of the local police and found the girl a palmist at the fairground, in company with Bucklin.

The couple were brought back to local police headquarters on the statement of the father that the girl was only 14. It was learned that she had married Bucklin in Ogdensburg on Sept. 1. She gave her age as 19 when she obtained the license, while Bucklin gave his as 21. The couple were in the company of Bucklin's parents when apprehended. Small, it is said, is a business rival of the older couple, who operate an attraction similar to his. The mother of the young man is also a palmist and had a tent at the fair grounds.

Small declared that he would prosecute Bucklin on the grounds of abduction and prove that his daughter committed perjury in obtaining the marriage license.

FRENCH FILM NOTES.

Paris, Sept. 2.

During the recent visit of the Knights of Columbus to Rome Pope Benedict celebrated mass in the gardens of the Vatican, a film being taken of the proceedings. It is said to be the first time in history the chief of the Catholic Church has lent himself for such a purpose. He was amused at the persistence of the American cameramen, who approached to within a few feet to get a better snapshot. Officials protested but the Pope gave orders for the "Americains" to have what they wanted, and remained 30 minutes in the group while the movie was being turned, which will make the most complete reel ever recorded of the Vatican ceremonies.

SHORE ATTRACTIONS OFF.

Atlantic City, Sept. 15.

Atlantic City will depart from summer schedules in many places with the current week. This is the final week of full programs at the Steel Pier, Captain Conway and his band and the children's carnivals leaving at that time and also the dancing discontinuing.

At the Garden Pier the extra schedules of the summer with Hanley's dancing tols have finished and the Million Dollar Pier has closed entirely to make room for the big convention of the baking industries. Theatres continue on full away and full week engagements seem to be the promise indefinitely.

DIRECTORY OF THEATRES

The following is a directory of virtually every vaudeville and burlesque house in New York City and Brooklyn. It also furnishes the name of the booking manager, manager of the house and the circuit.

Complete information is also given regarding the nearest way of reaching any of the theatres, with Times Square as the starting point:

R. F. KEITH'S

Palace Theatre Building, N. Y. City, New York City.

KEITH'S PALACE—Booked by George Gottlieb. (Mgr. Elmer Rogers.) Walk four blocks north on Seventh avenue.

KEITH'S RIVERSIDE—Booked by Eddie Darling. (Mgr. A. Herr.) Broadway Subway Express or Broadway car to 94th street.

KEITH'S COLONIAL—Booked by I. R. Samuels. (Mgr. Chris Egan.) Broadway Subway Local to 66th street station; walk south three blocks or Broadway surface car to door.

KEITH'S ALHAMBRA—Booked by I. R. Samuels. (Mgr. Warren F. Munsell.) Bronx Park Subway Express to 125th street; walk one block west.

KEITH'S ROYAL—Booked by Pat Wood. (Mgr. Alfred Darling.) Bronx Park Subway Express to 149th street and 3rd avenue; walk one block north on Third avenue.

KEITH'S HAMILTON—Booked by I. R. Samuels. (Mgr. H. E. Huber.) Broadway Subway Express to 140th street; walk one block north.

KEITH'S JEFFERSON—Booked by I. R. Samuels. (Mgr. A. Williams.) Shuttle train to Grand Central, then any south-bound express train to 14th street; walk two blocks east.

KEITH'S REGENT—Booked by Danny Simmons. (Mgr. A. Lowenthal.) Bronx Park Subway Express to 116th street station.

KEITH'S BROADWAY—Booked by Danny Simmons. (Mgr. Leon Langsdell.) Walk two blocks south on Broadway.

KEITH'S COLLEGIUM—(Opening Sept. 23.) Booked by Danny Simmons. (Mgr. Emil Groth.) Broadway Subway Express to 181st street; walk two blocks west.

KEITH'S 51ST STREET—Booked by C. F. Stockhouse. (Mgr. Frank Girard.) Broadway surface car to theatre or Broadway Subway Express to 53d street; change for local to 59th street; walk two blocks north.

HARLEN OPERA HOUSE—Booked by Lawrence Gold. (Mgr. Sol Levy.) Bronx Park Subway Express to 125th street; walk west one block.

PROCTOR'S FIFTH AVENUE—Booked by Lawrence Gold. (Mgr. William Quaid.) Broadway surface car south to 25th street.

PROCTOR'S 125TH STREET—Booked by Lawrence Gold. (Mgr. Al H. Wallis.) Bronx Park Subway Express from Grand Central station to 125th street station; walk half block west.

PROCTOR'S 58TH STREET—Booked by Wallis Hovess. (Mgr. John Duck.) Broadway surface car, 59th street; transfer east, 59th street crosswalk to Third avenue; walk one block south; or New B. R. T. Subway to Lexington avenue station; walk two blocks south.

PROCTOR'S 23D STREET—Booked by Lawrence Gold. (Mgr. M. J. Duffy.) Seventh avenue surface car to 23d street; walk half block east, or 7th avenue subway to 23d street.

GRAND STREET—Booked by Bob Hutchinson. (Mgr. A. Goldstein.) 43d street crosswalk to 3d avenue; "L" train to Grand street, Mt. Vernon.

PROCTOR'S—Booked by Lawrence Gold. (Mgr. Harry McCormack.) N. Y. N. H. & H. train at Grand Central Terminal to Mt. Vernon station; walk 2 blocks south. Train leaves daily at 12:04 (Eastern standard time), arriving in time for matinee performance.

PROCTOR'S—Booked by Wallis Hovess. (Mgr. Guy A. Graven.) Shuttle train to Grand Central Terminal, N. Y. C. train (leaves every 20 minutes) to Yonkers station; walk two blocks up Main street; or Broadway Subway to 243d street; thence Yonkers trolley to Prospect street.

BRIGHTON (Summer only)—Booked by Johnny Collins. (Mgr. Geo. Robinson.) Any subway express to Brooklyn Bridge; thence Brighton Beach "L" train to Brighton Beach station.

HENDRICKSON'S—(First season vaudeville policy.) Booked by Johnny Collins. (Mgr. Sol Schwartz.) New Fourth Avenue Subway Express (Brookway Building) direct to Coney Island.

KEITH'S BIRCHWICK—Booked by Pat Wood. (Mgr. Ben Blatt.) New Fourth Avenue Subway Express (Brookway Building) to Canal street; change for Broadway line to Queens avenue station; walk half block forward.

KEITH'S ORPHEUM—Booked by Eddie Darling. (Mgr. A. Kerri-

gan.) Atlantic Avenue Subway Express (I. R. T.) to Queens street; walk around corner.

KEITH'S PLATON—Booked by Danny Simmons. (Mgr. Edward Kelly.) B. R. T. Subway Express (Brookway Building) to Church avenue station; walk two blocks east.

GREENMOUNT—Booked by Lawrence Gold. (Mgr. Leon Kellmar.) Subway shuttle train to Grand Central Station; thence Queensboro subway to Jackson avenue; trolley to theatre.

PROSPECT—Booked by Lawrence Gold. (Mgr. H. Crull.) Take new Fourth Avenue Subway Express (Brookway Building) to Pacific street; change for local to 9th street; walk two blocks east.

MARCUS LOEW.

Palace Building, New York, New York.

AMERICAN—Booked by J. H. Lubin. (Mgr. Eugene Meyers.) Walk one block west to Eighth Ave.

VICTORIA—Booked by J. H. Lubin. (Mgr. Joe Vogel.) Bronx Pk. Subway Express to 125th St. Thence walk one block and a half west.

LINCOLN SQ.—Booked by J. H. Lubin. (Mgr. Chan Ferguson.) Any Broadway or Bk. Pk. Subway (Local) to 66th St.; or Broadway surface car.

GREENLEY SQ.—Booked by J. H. Lubin. (Mgr. M. Engel.) Broadway surface car to 31st St. Walk one block east to theatre.

DELANCY ST.—Booked by J. H. Lubin. (Mgr. William Stanley.) New 4th Ave. Subway (Brookway Building) to Canal St. Thence change Brooklyn Broadway "L" to Essex St.

NATIONAL—Booked by J. H. Lubin. (Mgr. Henry Loew.) Take Bk. Pk. Subway Express to 149th St. and 3d Ave. Station. Walk one block north and one block east.

ORPHEUM—Booked by J. H. Lubin. (Mgr. Sol Meyerson.) Take 43d St. crosswalk (marked via 2d Ave.) to 54th street, or shuttle train to Grand Central Station, thence any north bound express one station.

ROULEAU—Booked by J. H. Lubin. (Mgr. A. Bernstein.) Bk. Pk. Subway Express to Simpson St. Walk one block east and one block south.

AVE. B.—Booked by Sol Turck. (Mgr. Deitch.) Broadway surface car or Subway to 165th St. Thence 14th St. crosswalk east to Ave. A and 6th St. Walk one block east.

METROPOLITAN—Booked by J. H. Lubin. (Mgr. George Schenck.) Any Brooklyn Subway Express to Borough Hall Station. Thence walk two blocks north.

PALACE—Booked by Sol Turck. (Mgr. Mgr. Strauss.) Brooklyn Subway Express to Atlantic Ave. then Bergen St. car to Douglas St.

FULTON—Booked by J. H. Lubin. (Mgr. A. Bickel.) Subway (B. R. T.) (Brookway Building) to DeKalb ave; change for elevated to Nostrand Ave. station.

WARWICK—Booked by Sol Turck. (Mgr. A. Fietrich.) I. R. T. subway to Atlantic Ave. Brooklyn; then Jamaica Local (I. R. T.) to Warwick St.

FOX CIRCUIT.

100 W. 42nd St., New York City.

Booked by Edgar Allen.

New York.

AUDUBON—(Mgr. Ben Jackson.) Broadway Subway to 165th St. One block south.

CITY—(Mgr. George Holloway.) Subway to 14th St. Walk one block and a half east.

CHOTONA—(Mgr. W. Waldron.) Bronx Park Subway Express to 149th St.; (3rd Ave. station) thence transfer to Third, or "L" train to Tremont Ave. station.

RAY RIDGE—(Mgr. R. T. Hill.) New Fourth Ave. Subway (Brookway Building) (35a Brook line) to 59th St. station; change for Fourth Ave. line to Ray Ridge station; walk one block east to Third Ave., then two blocks north to theatre.

BEDFORD—(Mgr. H. Moore.) Subway (I. R. T.) to Atlantic Ave. then Bergen St. car to theatre.

FOLLY—(Mgr. H. L. Lankow.) New Fourth Ave. Subway (Brookway Building) to Canal St. Thence Broadway line to Graham Ave. Jamaica, L. I.

RIDGEWOOD—(Mgr. A. Anderson.) Subway to Brooklyn Bridge, then Myrtle Ave. "L" (B. R. T.) to Wyckoff Ave. station.

FOX'S JAMAICA—(Mgr. J. Zimmerman.) Long Island R. R. at Penn. Station, 33d St. to Jamaica station.

JACK LINDER.

Palace Building, New York, New York.

STAR—(Mgr. Lew Williams.) Shuttle train to Grand Central change for any north-bound express to 66th St. (first stop), thence local to 193d St.; walk four blocks north.

COMEDY—(Mgr. J. W. Phillips.) New Fourth Ave. Subway (Brookway Building) to Delancy St. Thence

CLUB LISTS TWELVE.
Players Propose Six Fall and Six Spring Productions.

San Francisco, Sept. 15.
Among the first plays of the new season to be produced by the Players' Club is Gilbert and Sullivan's "Huddell." William H. Crane will appear in a sketch entitled "The Mayor and the Manicure," and La Estrellita will offer dancing on the opening night.
Others in the cast are Miriam Elkus, Elston Kent, Len Barnes, Ruth Bates, Reginald Travers, Mable Gump and Benjamin Furrington. Travers is staging the production and George Edwards is musical director. It is planned to present at least six productions in the fall season and a like number in the spring.

MORE PAY FOR UNION.
San Francisco I. A. T. S. E. Demand About to Be Made.

San Francisco, Sept. 15.
The local branch of the I. A. T. S. E. has asked for a conference with the managers to discuss the question for an increase in salary. A meeting has been arranged for the latter part of this week.
The theatre janitors, asking for \$1 per day increase, have been granted 60 cents which has not been accepted to date. A settlement, however, is expected to be reached.

CLOSES SITE FOR LOEW.
San Francisco, Sept. 15.
A. C. Blumenthal & Company have completed negotiations for another site for a theatre to be constructed by the Loew-Ackerman-Harris interests.
The new location is in the North Beach district on the northeast corner of Stockton and Green streets. The new house will seat 2,000, and according to an announcement, will play vaudeville and pictures.

RECORD FAIR CROWD.
All records for attendance was smashed last Tuesday at the Sacramento State Fair when over 55,000 people paid their way into the grounds with the total gate receipts amounting to over \$21,000.

Heineman Takes Charge.
San Francisco, Sept. 15.
Johnnie Heineman arrived here last week to assume charge of Broadway Music Corporation's branch in this city.

The convalescent soldiers at the Letterman Hospital were entertained last week by Edward Marcell, Charles Kenna, Nelson and Cronin, and several members from the "Lover Shop," all from the Orpheum theatre. Adolph Dohring presided.

Billy White, formerly assistant manager at the Hipp here, and recently in a similar capacity at the San Jose house, has been promoted to manager of the Hippodrome at that place.

Tom Leahy, representing Fred Fisher Music Co. here, is on a business trip in the northwest.

Dave Sherman, who has been succeeded by Johnnie Heineman as San Francisco manager for the Broadway Music Corp., is now associated with Adrian & Neese Music Co.

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Waffles, Hot Cakes, Ham and Eggs, Etc.
"BOMB COFFEE"
60 EDDY STREET, Above Powell
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FRISCO NOTES.
San Francisco, Sept. 15.
Noodles Pagan, playing the Pan time with his family, celebrated the 21st wedding anniversary here last week.

Ed Armstrong, at the head of the musical comedy stock company at the Burbank, Los Angeles, was a visitor here last week. Mr. Armstrong says he will organize another company for the road.

Harry Newman, former manager of the Pan house at Salt Lake City, arrived here last week.

Howard Scott has joined the cast of the Matfield Players, which opened their season this week.

Madame Jeanne Jemelli is opening a studio here.

Little Elva Boyton, the 12-year-old musician, played selections on the big organ at the California theatre last week. Elva is said to be the youngest organist in the world giving public performances.

Ivy Darlen has closed her engagement at the Columbia in Oakland to join Maude Fulton's play, "Enter Mary Jones," scheduled for the Fulton theatre in Oakland following its engagement at the Columbia here.

Clarence (Dovey) Whitely is now assistant to George Allen, manager of the Orpheum in Oakland. Jack Cook remains in charge of the publicity. Cook is about to become a benedict again. His wedding is scheduled for the first week in October.

Harry Campbell, Orpheum manager, has returned from his Valley trip, where he introduced Carroll Johnson as the Orpheum manager of the road shows playing Sacramento and Fresno.

Local Rotarians plan a charity show for orphans at the Orpheum the morning of Sept. 18. Several Orpheum acts have been asked to help entertain the youngsters. Most of the bill will be made up of amateur talent.

Joan Mendelson has been added to the cast at the Columbia theatre in Oakland. Other principals are Eddie Gilbert, Harry Harrigan, Nat Wentworth and Wendolyn Evans.

J. Anthony Smythe, who has just finished a long engagement as leading man at the Fulton theatre in Oakland, opened at the Republic theatre in this city last week.

PANTAGES, SAN FRANCISCO.

San Francisco, Sept. 15.
That big name headliners are not essential here was proven last week, when record business prevailed, the couple of extra holidays naturally helping some. The current bill is also minus a headlined feature, but is an excellent show, which continues to good business.

Lo Michele Bros., topping the billing, placed next to closing, registered heavier than any legitimate headline offering of the season. They topped the show with harp and violin selections artistically offered. The violinist's comedy efforts featuring falling trousers was overdone when showing the shirt, but otherwise it was cleverly carried out, and drew big laughs.

"Thirty Pink Toes" are a trio of male acrobats with a novel opening in beds revealing pinked toes, their laughs with comedy acrobatic routine, closing well.

Noodles Pagan and Family, assisted by Elsie, minus family, here was the house from the start with intimate talks and impromptu singing, arousing enthusiastic laughter and concluding with a medley of songs, "Yesterday," harmoniously assisted by Elsie. It was a hit.

Frank Stafford and Co., with a pretty setting and a couple of English actors lending fine atmosphere for good whistling imitations, in neatly constructed hunting skit containing novelty, scored nicely. Marie Stone, possessing a pleasing voice, assisted capably.

Joan Harrison, a female impersonation, at the outset resembled the real article, but was suspected before the wig removal after the second number through hoarseness in his duet singing and an impression of Ray Hamurs singing "Bleakton in Closet," and changing costume for the latter in view of the audience, won good applause.

Alaska Duo, a couple of men posing as a mixed team, opened on ice skates with a special setting. Fair returns.

Jack Josephs.

ORPHEUM, SAN FRANCISCO.
San Francisco, Sept. 15.
The Orpheum, although containing numbers below the standard, has a good show.

"Under the Apple Tree," with John Kelly, a George Chase production, headlined successfully. John Kelly cleverly handled the comedy, eliciting good laughs throughout, and otherwise distinguished himself in a dance with Mariel Thomas, which received the biggest applause. Willard Hall, a nifty juvenile, and Natalie Dugan, a good-looking ingenue, contributed to the success, with the chorus, costumes and setting up with the best girl acts.

Sydney Phillips, with songs, stories, a dope number and an impression of Al Johnson singing "Back-a-bye Baby," stopped the show at fifth position. Phillips possesses a good voice and puts stories over effectively.

Jack Cahill and Don Romaine, a blackface and a wop, took the show's comedy hit next to closing, with the comedy routine somewhat drawn out and below the Orpheum's standard. Both are clever performers, with good singing voices.

Emma Haig (childover) repeated only fair at third position.

Helen got laughs and held the house, closing.

Jackie and Riddle, talking birds, were highly entertaining. Jackie is remarkably well trained, sings, talks dances and imitates a rooster and a dog. Big applause.

Miss Helen opened nicely with wire stunts, preceded by songs. She has a pleasing voice.

"Follow On" proved entertaining, with the trio of stranded chorus girls, including a Salvation Army lassie, nicely portrayed by Corinne Cantwell, Harriet Marlboro and Katherine Robertson, assisted by Ernest Paul and a village wop.

Jack Josephs.

LOEW'S CASINO.
San Francisco, Sept. 15.

The Will King company continues to draw heavily, filling the log boxes and lower floor at the night shows, the balcony, however, is only slightly patronized due to the same prices prevailing upstairs as lower floor. Four acts composed the vaudeville section with a Sunshine Comedy opening as usual. Louis Leo followed the picture balancing act of a ladder placed on a table.

Leo is a talkative ladder balancer keeping up a flow of ordinary chatter throughout that brings very little response. His balancing, however, is very good and his novelty finish whereby he does a long baby dance that completely hides the ladder won big applause. Phoebe and Powell a mixed team with talk and comedy songs neatly delivered went over nicely.

An eccentric dance by the male member won applause and a double number ending with a riddle sent them away a hit. Arthur Pickens and company presented "Their Wedding Day," a farce by Franklin Ardell that is suited for the small time. It contains many funny situations that are only fairly handled by the present cast. Pickens, however, gets the most out of his scene character. The sketch was well liked, drawing good laughs.

Ward and Gorey with banjo, violin and with horn attachments scored the bit of the vaudeville contingent. The playing of the violin by one of the members in various positions received genuine applause. The King offering was "Jazz's Around." Little Alma Astor returned to the cast this week and her number "The Land Where the Sweet Daddies Grow" received hearty approval and proved an outstanding feature of King numbers offered completely stopping proceedings.

LOEW'S HIPPODROME.
San Francisco, Sept. 15.
The show at the Hippodrome went over nicely with the usual Sunday crowds.

"The Wonder Girl," a cute little girl, contorts gracefully on a web backed with a novelty setting, and opened good. The talk gets little.

Solar & Knox, a mixed pair, with piano and songs, pleased. Irene Solar's clever dancing accompanied by Knox's banjoing won high results. Clifton and Kramer before a drop representing a department store, as a Sweden and a melody with comedy talk, secured laughs.

Kenne and Haynes offered a sketch entitled "The Unreported," by Aaron Hoffman, to only fair returns.

Coffman and Carroll, black and tan mixed couple, scored big with talk and songs.

All Gaiety Troupe closed exceptionally well with the best acrobatic novelty of the season.

Jack Josephs.

Henry Cataline and Irene Williams opened their act this week at Kenosha, Wis., for the W. V. M. A. They will carry Stanley Murray along to "Buckle the Ivorys."

STATE CONGRESS, CHICAGO.
Chicago, Sept. 15.
When Ike S. Cohen, manager and producer, decided to re-open the State-Congress theatre, he spared no expense in giving the transient patrons of this theatre the best talent available, for his tabloid musical comedy. The house opened Sept. 6 to capacity and business has been good.

"In Honolulu" was the title given the opening tabloid. It was produced by Edmund Flynn, of "La La Lucille" fame. There are four male principals and three women in the cast, with sixteen vivacious coryphees.

The show opens with a Pathe News Film and is followed by three acts of vaudeville. Tom Sidel and Company, in "Black Art," pleased with the novelty of their routine. Jeannette, a pretty miss, played the saxophone, but fell flat when it came to dancing.

Marie (Lanore) a woman contralto, did well, even if she tries to be funny. The tabloid followed and held the stage for about one hour. Flynn, who does the heavy character work, is a funny chap, but is not supported well enough to put over his laughs.

Tom Kemp, who played a double role, shows some real class and well formed limbs. She "pepe" up the show when she sings her numbers with the pretty sixteen behind her.

Madeline Lefevre plays character parts and pleased. Esther King, the prima donna, has a beautiful voice and wears some very pretty gowns and knows how to wear 'em. The chorus girls are worthy of a mention as they work real hard, and are about 100 per cent. The costumes worn by the girls are original in design and looked new, something seldom seen at a stock company tab attraction.

The male members who help, are Jack Cavin, Murray Jackson and Henry Engelman. If the management keeps that chorus intact they have a money-making attraction.

HIPPODROME.
Chicago, Sept. 15.

The first show at the Hippodrome opened with a handful of patrons for some unknown reason, unless it was on account of Roth Hashonah, but, nevertheless, the few that were there enjoyed the performance. At 11:05 the Polodere brothers opened the show with their equilateral routine and pleased everyone. This is a very good opening act for the house.

Carson Lopez followed and sang several character songs of Sunny Spain, pleasingly.

Kate Ridgely and company portrayed another one of those pretty stunts and rich brokers sketches which always win. Miss Ridgely is just the type for the role she plays and during her emotional scene she works hard. Fernande and Shelly are clever show men and put over their musical act in great shape. Their novel opening is original if nothing else.

The four Hennes, three beautiful girls and one woman do a very clever singing and dancing turn. The girls are good to look at and have grace and charm in their dancing. The woman principal of the act sings under a strain and wears costumes that she has outgrown. They close with another kind of a Star Spangled Banner. Of course, they were applauded.

Walters and Walters didn't lose much time in getting the audience in the palm of their hands with their ventriloquist routine. This act carries two dummies including the baby dummy. Mrs. Walters works hard, with the baby dummy. The act received more applause than any of the acts before them and were the hit of the first performance. The York Trio closed the bill with trick bicycle riding and magic.

I. H. Berk, president of the American Burlesque Association arrived in Chicago last week. He will inspect the American Wheel attraction while in the city.

RIALTO, CHICAGO.

Chicago, Sept. 15.
"Tada and Frolics" they call the headline act, with no principals billed. The first note spelled the beans, however, for William B. Friedlander's tunes are too distinct to be mistaken, and W. B. F. does not write girl acts for the better time. The first lyrics tipped off the secret. This is the act which was produced some years ago for and with Maxine Douglas, supported by Donald Roberts and eight coking dancing girls, at that time in sparkling acts and with knockout clothes. Today it has five girls, fair clothes, the old sets less a couple of drops, the dances cut to the abilities of the girls, a couple of published numbers interpolated and a general air of big small time. The time used up meant nothing except so many songs and so many skim-milk dances. It closed the show. It did fairly well.

Addine Frank opened. No review of her is fair from a man who last week saw Ruth Budd on the Zigfeld roof, for Miss Frank exclaims trapeze and iron-jaw work. She is chunky and deliberate. Her routine went haltingly until her finish, when she spun head down on a little rope triangle pivoted from the bottom trap. She did about 4 minutes in all, and closed in good response. Charles and Cecil McNaughton—a gray-haired man with a quavery but powerful balled voice and a battery of cutie who can't do much, but who looks good enough to take home—did nobly and finished well with corduroy song combine. "Unnigham and Dorette, typical old-time variety knockabout tumblers, held their own.

Hill and Rose sang through a run of home-made material in tailor-made clothes. The woman showed some wardrobe, too rich and genuine for the rest of the turn. He came back with a dress suit and a Wynn hat. Finished with a moonlight waltz and a blue gag for one and a half bows. Johnson Brothers and Johnson, that veteran three-man minstrel show, evoked their soft-show stuff and bailed harmonies over for the applause honors of the night, closing with a heart-swiping blues after big takings on three-singing.

Hidden and Navarre, a fresh young pair, outshined the rest of the bill in material, appearance, personality and standards. Miss Navarre is a dainty little and Navarre is a true-like young comic, gentlemanly and effective. They were set in a peachy boudoir, where he came home with a feather-edge on the morning after the wedding, having been kidnapped by his cronies. The laughs got big and explosive after the introductory talk, and popped along like a six-cylinder Packard on a smooth stretch. Four curtains, on a non-boke finish, trusting to the intelligence of the audience to take a story while it lives and let it go when it's over. Big time, sure.

Countess Verona played in "one" and a gilded instrument something like a balalaika. Her routine is wrong. She played a classic first with padded hammers, then two rags with wire forks. The rags were rick. The woman can synopate as few can, and she wields the weird implements in amazing fashion. If she had done one rag, then the opera, then the other rag, she would have cleaned. As it was she had nothing to be ashamed of.

Lat.

SENDOFF FOR JAKE'S SON.

Chicago, Sept. 15.
A delegation of 130 business men from Toledo, Akron and Canton, Ohio, formerly the home of J. J. Rosenthal, will make a special trip to Cleveland, Ohio, to see Jack Osterman, Jake's son, open at the Keith Hippodrome. J. J. Rosenthal and his wife will join the delegates at Cleveland. After the performance a banquet will be given to Jack Osterman.

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REVERE HOUSE BURNS.

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Chicago, Sept. 15.

The Revere House, Chicago's oldest surviving theatrical hotel, had a night fire this week. It caused \$20,000 loss. The streets and alleys were littered with trained animals, props, musical instruments, dumb acts tackle and the like.

One aged woman who refused to give her name was carried out, saying she had been a star in her day and had lived at the hotel 17 years. Among the sufferers who fled in night clothes were James S. Ott, Elly McCann, George Perrett, Charles Prave, Robert Eddy, "Bobbie" Evans, June Evans, "Habe" Gurley, Juanita Magie Feather and Laffer Brothers.

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JACOBSON'S WIFE IN MURDER MIXUP

Husband Solicited Ads for Equity Affair.

Chicago, Sept. 15.

Richard Jacobson got into the newspapers in a murder tangle this week.

His wife was alleged to have been in an auto with a millionaire named Rhodes when Rhodes was mysteriously murdered in "Lovers Lane," a dark spot in Evanston, a suburb. Jacobson defended his wife warmly, and said he "knew all about it."

Gladys Jordan, who was a chorus girl with Frank Tinney in "Home Time," was questioned regarding Jacobson, and she said the Equity solicitor maintained a limousine and spent money like water. Inquiry of Jacobson's employers, an ad soliciting firm, developed that he got \$50 a week. The police asked him whether his wife's presence with Rhodes and his stout 40-year-old had anything to do with his "private" income. Jacobson indignantly denied the intimations. Jacobson frequently represents himself as a newspaper man. He was solicitor of the Actors' Equity affair at the Hotel Morrison some months ago.

SOPHIE IN VAUDEVILLE.

Cabaret Star Takes Two Chicago Weeks.

Chicago, Sept. 15.

Sophie Tucker will play two weeks in vaudeville here—Majestic and Palace—before opening at "delicious" Gardens on the South Side for an indefinite business-entertainment run. It will be her first local vaudeville appearance in two years. This is regarded as her home town.

TO LIFT SPINGOLD BAN.

Mixup Reported Due to Error by Stenographer.

Chicago, Sept. 15.

Efforts are being made from this end to have Harry Spingold reinstated. He was barred last week from the W. V. M. A. floor and from the Keith Exchange.

It appears his stenographer was about to be married and was leaving his employ. She was cleaning up correspondence and found as old memo on an act submitted to him. He did not know of the ban and wired a query to Max Hayes.

"SELF-DEFENSE" TO GO.

"Abraham Lincoln" to Succeed Show at Blackstone.

Chicago, Sept. 15.

"Self-Defense" will leave after a brief stay at the Blackstone, being replaced by "Abraham Lincoln" on Sept. 27. "Self-Defense" is by Myron Fagan, a former Chicagoan, and reveals in the post-midnight life of Chicago before the reformers ruined it.

The piece met with a mingled reception, some raving over it and some pining at it. Business is fair.

CHICAGO DIVORCES.

Chicago, Sept. 15.

Nannie Fineberg obtained a divorce from Vignio Lund of the Lund Brothers, on statutory charges before Judge Johnston in the Circuit Court.

ROWLAND HIT FOR \$440.

Equity's Claims Cut in Half for "Scandal" Cancellation.

Chicago, Sept. 15.

Ed Rowland managed to have the judgment against him cut in half in the arbitration of the western "Scandal" company actors' claims for \$900 in salaries.

The claims were for performances not played through cancellations in Michigan last season, when an entire circuit refused to play the Rowland show after a terrible paning in a Detroit newspaper. Ten nights were lost. The board, J. J. Reason, that representing the management, Judge Olson, the arbitrator, and Frank Gilmore for the Equity, compromised for \$440.

WYNN'S RUN EXTENDED.

Chicago, Sept. 15.

George White's "Scandals" will replace "Apple Blossoms" at the Colonial Oct. 4.

The run of Ed Wynn's "Carnival" at the Illinois has been extended four weeks. It will be replaced by "Mon-dieu Dejeuner" Nov. 1.

AT AMERICAN HOSPITAL.

Chicago, Sept. 15.

Ill at the American Theatrical Hospital, under treatment by Dr. Max Throck, are the following: Mrs. Charlotte Wendell, wife of the pianist of the Chicago Orchestra, recovering from car accident; Joan Burton, "Merigold Follies," recuperating from appendicitis operation; Marguerite Drury, "Tink, Tink, Too," operated on; Leah Peadar, operated on; Col. Lavette, inflammation; Mrs. Leonard Cleveland and Healy, improved; Laurie Hedway, brought here from Texas after serious railroad accident, improved; Stan Stanley, about to be discharged after serious operation; Miss Burton, "Merigold Follies," appendicitis.

Murray Kinson and Company closed at the State-Lake theatre here last week, to replace Imhoff, Conn and Corvone at the Illinois theatre, St. Louis. It was through mutual understanding with the act and the management. After playing the two days at the Illinois they will play the Orpheum theatre in the same town.

Joe Howard and Ethelyn Clark say they will open a musical stock house in Los Angeles about Jan. 1. They will produce "Isle of Spain" and other attractions that made the La Salle theatre here famous.

It has been reported that Jim Smith and Ned Miller split in St. Louis, while playing the Orpheum theatre.

MARRIAGES.

Arthur Wm. Sept. 8, to Laura Kelly. Mr. Wm. is in the Art Wm. office and Miss Kelly was formerly on the office staff of Comstock & Gent. Wm. is one of the youngest agents on the floor of the Keith Exchange.

Joe Roddy, Pathe press agent, to a Virginia girl, non-professional; Ida Van Clauson, non-professional, to Raymond H. Mayberry, pictures.

Elverson, known as "The Spinning Marvel" in vaudeville, announced this week his marriage July 1, last, to Helen Correll in Chicago.

Melville C. Levey of San Francisco wishes to correct the report of his wedding Aug. 18 at Hedding Cal. to a non-professional. Mrs. Levey is a professional, says her husband, and her stage name is Wilma Garrison.

Harry Albert of the United Theatre Ticket-Town and His Agency to Cecilia Franking, secretary to Dave Marks.

Cecilia Quinlan, dancer at the Hippodrome in Jack O'Connell for 12 years a member of the Broadway force. This makes the 12th marriage marriage among entertainers here.

Norman Shaw, theatre manager, was married recently to Dorothy Jackson. The couple had been living in a secret. They are planning their honeymoon in New Orleans.

BIRTHS.

Mr. and Mrs. J. A. Schaefer had a daughter, Mr. Schaefer is a long-time Chicago resident. The child of last birth is a girl.

Mr. and Mrs. Wm. W. Williams of Grand Rapids, Mich., Sept. 7, had a daughter, a beautiful baby. The mother is a professional singer in the Grand Rapids.

Joe Shea will teach the New Brooklyn, Sunday evening, commencing this Sunday.

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OPEN EVENINGS BY APPOINTMENT

PALACE, CHICAGO.

Chicago, Sept. 15.

Typical Orpheum vaudeville, headlined by another production act, with a punch better lasting for the New York star, otherwise lively and punchy.

Charles Nordstrom heads "Love Letters," the revue-without-idea shows head with Charlie King. The revue and the idea still register. Nordstrom is no King. He is a real little performer, but whatever cost him for a young millionaire who sets down since either did him an injustice or too much justice.

One Mammie staggered the house with her beauty then topped it by showing that an angel can sneeze. She has a face and figure that would cause a Central American revolution or break a bank. She followed a host of lovely girls, but she made the women in the seats gasp and the men sit up. Kate Fullman, a pretty big child to do here knees and thighs, scored with a tumble about dance. Mammie Nickles was over the top in a friendly number and its talk. May Gerald and Maude Potter fared badly. The turn drew its final hands largely on the cumulative effects of a varied and bright production and on Miss Mammie's unassuming beauty. The letters as shown on the screen between songs got solid laughs.

Big Prince was pushed down to next to closing. It is enough to say he proved he should have been there long ago. La Zee-Worth, males, closed to good holding in capacity, working fast and looking engaging.

Garnett Brothers started the show off with a bang and a wallop, doing the last stuff for comedy and apoplexy, proving equal to any of the numerous hat burdens in the game. Bottom laughs and dances, varied through number 2 (H. and T. with Eddie Cooke and Kimo Clark, got the show rolling. Tette was heartily greeted and made good.

Frank Carney, assisted by Irving O'Hay, found the only Palace all to be taking in his sportiveness when he demonstrated his State-Lake results by mellow. The scene in one lagged a trifle but after he went

into full for the speak changing he got laugh on laugh and finished to a rattling end, though his end is a faint anti-climatic and left it down a second before the curtain. Carney has at last found himself since he left Le Maure and has developed a routine worthy of the top man, as he established for himself with that partner. He has a comedy screen which, as he plays it, will further ramble into one of those vaudeville annuals good for a lifetime.

Ed Healy and A. Grossman drew the hand hit of the show. Grossman is a popular local entertainer of the halcyon nights, and Healy is known hereabouts, too. It showed in their reception. They worked speedily with songs, Healy at times taking the piano. Both boys have five pipes of the typical rathskeller act order, Grossman being the light man and Healy the balladier. An unexpected panic came with a whiskey bottle for a prop and a melody of farwell songs as a requiem to the launch, following some 50 others that did about the same thing, but working up a pitch of enthusiasm as though the idea were new. Last.

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BURLESQUE REVIEWS

LONDON BELLES.

Marie, a specialty singer, is the star of the London Belles, a group of four girls who are singing and dancing in the new show at the Columbia. The girls are Marie, a specialty singer, is the star of the London Belles, a group of four girls who are singing and dancing in the new show at the Columbia. The girls are Marie, a specialty singer, is the star of the London Belles, a group of four girls who are singing and dancing in the new show at the Columbia.

Advance reports on Rose Rydell's "London Belles," at the Columbia. New York, this week said it was the best show William Campbell has ever turned out under that aged burlesque title. Which may be true, but even so that doesn't mean that the current "London Belles," as gauged by Columbia wheel standards, is either good, high class or clean.

Campbell has been unfortunate during past seasons, particularly in casting. His principals were no better than their material and both were bad. Now he has tried, and the failure is not Campbell's. It is the fault of his principal comic, Joe Marks. Besides which there is an outstanding production defect in the costuming. Marks is starred.

The producer tried very hard this season. He got James Madison to write the book of "Theater Before Business," as the two-act burlesque is named, and the numbers were staged by Thomas Grady. He procured Marks from the "Broadway Belles," on the American wheel, and Marks has been flashing a check for \$1,000, alleged to have been paid to Campbell for his release, all over the landscape to evidence his worth. Marks should have had a cut made of that check after the bank it was drawn upon marked it "PAID."

"Buying" the principal comedian could have made the show's owner conclude the weekly salary that went with the purchase did not warrant too much money spent on the remainder of the principals. Thus may be explained why the six members of the Roman acrobatic troupe appear to be principals when not acrobating, and they don't acrobate very much at that. More of an Arab troupe in working routine, these acrobats talk, sing and dance besides, doing the same turn disappointedly during the performance that they did in vaudeville. Their acting, singing and dancing run with the rest, while as a whole they just fit in to make a fairly good acrobatic turn in burlesque.

At one time Marks joins in their acrobatics and displays ability in that line. Marks displays ability in several lines, but likewise displays he is entirely without common sense. Judgment and doesn't know the difference yet between the Columbia and American wheels. All of his good work, and there is plenty of it, is killed by all judgment in comedy scenes and dialog. Marks goes after laughs and wants them regardless. He secures them, also regardless. His exasperation at a table scene in the fifth act of "business" noted in a Columbia wheel show in the past few years and equaled only by some of the silliness of that type "comedians" on the old Western Wheel thought was funny. The suggestiveness of much of the dialog employed by Marks when it is intended to be funny is just plain dirty. How the show ever got over intact Monday afternoon is a wonder, in this strict house for Tuesday night it was said nothing had been cut out of the performance. The information was sought in wonderment if anything had been cut. With what was allowed to remain, what it must have been!

The performance, mounted as though Madison's book had been chopped all to pieces, with the comedians interpolating their own dialog and business. Some of both were very old. The only new lines of spicy dialog, and it was spicy, not dirty and vulgar. Posing toward, working out to Marks at the second curtain, was the biggest snub of the night in an Arabian scene when, after the comedians had moved over the number of his wives, the Pasha inquired: "How many wives are allowed a man in your country by the constitution?" Howard, strutting in the footlights, throwing out and putting his chest, replied: "I can have 12." Marks, dropping down and with a mournful look, said: "I couldn't stand one."

The next the second and last bright line of the show, was when Marks, or Howard, speaking of someone, remarked: "He was an old married man with five children." Three attempts were made in previous acts, but each time it was called off. One was a poem, one a recitation and got over with. It was Marks posing in a phone booth, with Howard around the speaker, operating a hand crank. Marks, posing in a phone booth, with Howard around the speaker, operating a hand crank. Marks, posing in a phone booth, with Howard around the speaker, operating a hand crank.

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stall for a stage wait and contained much singing. The other was the finale of the show, an electrically lighted "merry go round" in full operation, with the girls outside. It made a big flash finish and seems to have been lately added, since it was not programmed and the finale at that point had been moved up to close the first act.

The best number staged (and this will be a riot all over the circuit) was "Just Applaud." Mac Leonard was programmed to lead it, explaining lyrically if the house would applaud, the chorus girls, 18 of them who were then fully dressed, would take something off. With that invitation so bluntly put the applause was there and the girls returned two or three times until they had stripped down to tighties or union suits. Then naturally the show was momentarily stopped for another return with another possible revelation.

The chorus girls averaged quite well on looks. Many are willing and lively workers, but they were not well dressed. More than one number backing carried costumes that neither looked new nor sparkling. This is too early in the season for clothes to show wear. Very little taste in designing was evident and the schemes were all of the old style burlesque formerly favored. Neither did the principal women show anything of importance in clothes. The best gown was Mildred Campbell, the prima donna, who sang quite pleasantly. The ensemble staging sounded as though it might be improved to be a very pleasurable part of the show if more coaching were given it. That would greatly aid in the counter melody bit, where the voices have not been blended. A burst on the end of the line is permitted to dominate the singing whenever the chorus is on. She works sincerely, but to had effect through lack of proper advice.

The numbers are of the popular sort, with Theda Baran and Betty Davis leading most of them. Miss Baran does well enough in a way, but she is no characterist, nor is Jim Horton, the singing straight. Both stand up when singing and fall down when "delivering lines."

Mr. Howard is strictly limited, it appears. He draws laughs on his own, but also has his make-up against him. It's of the "hum" variety and not attractive at any time. If Howard were given more and Marks less the balance would be for the betterment of the team work and the performance. Marks is as hard a worker as there is on the stage. He can do graceful and sudden falls that would alone carry him through and there is very much to be said in his favor as a Hebrew comedian but his unclean work removes the favorable impression. Through Marks "The London Belles" as now constituted and played is a better American Wheel show than it is for the Columbia Circuit.

In the list of principals is Rose Rydell Jr., a young girl, niece of Mr. and Mrs. Campbell. She is the daughter of the late Jack Rydell, Rose's brother, and the Campbell virtually have adopted her. She is a pretty miss and leads one number with some charm.

The chorus girls should be taught how to make up. In some lights they are awful. It looks as though the girls stood around and threw the point at each other.

There are two things about this Bill Campbell show. What it would amount to without the act and if it can be cleaned up. The latter may be done. Mr. Marks should watch himself. He will not help his rep with the present method and it will frighten away prospects, managers, who will believe he is too much for anything but burlesque. And that Marks has a future will be conceded by almost everyone who watches him.

In an event however Mr. Campbell should carefully look over his performance, including it up and looking it down. He has tried to make this season and succeeded in that that it is up to him to make the result what is intended it should be.

MINER'S BOWERY.

The 10th burlesque production and managers have been looking for a home to replace burlesque. If they will keep on a Broadway street from 10th and 11th, the problem will be solved. The 10th burlesque production and managers have been looking for a home to replace burlesque. If they will keep on a Broadway street from 10th and 11th, the problem will be solved.

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show is clean, which should serve as an object lesson for a gentleman as a burlesque attraction around the corner on a roof.

The cast includes four women and four men principals, two of the former being of big league calibre as regards appearance. Miss Lefron, the prima donna, betrays her unfamiliarity with the environment but to a really beautiful girl with a splendid figure. She has the voice of the production, and in a number song in Italian she got under the skin of the temperamental Latins to such an extent that a worshipper of Caruso insisted on harmonizing with her from a box. It was distinctly odd for the musicians almost fell out into the aisle to get a peek at the volunteer. It stopped the show cold and the applause sounded like the welcome home given the Italian army after they had captured Trieste.

The theatre is long and narrow and slopes down to the stage like the gangplank of an ocean liner. The back rows are as far away from the rear as the right-hand bleachers at the Polo Grounds are from the press box, but a goodly crowd was in.

Sixteen choristers departed and while none of them will cause any wives to spend sleepless nights, still they were a hard working bunch who tried earnestly to please. They were a shivery, shivering gang with the Jello honors going to Jeanette Warner, who knocked them for a row of shanties in a pick-out number.

Frank P. Murphy, a veteran Irish comedian of many campaigns, handled comedy throughout cleanly, safely and with a remarkable insight into the psychology of his cosmopolitan witnesses. He grew on his audience and finished the evening solidly entrenched in the hearts of the gang.

Tom Gillen, an old school straight man, played opposite Murphy and gave him intelligent assistance, helping things immeasurably. Later Gillen contributed a monolog that got over and finished it off with a topical song that pulled cheers at references to Jack Dempsey, Babe Ruth and all the other athletic heroes.

Billy Browning contributed two excellent character roles in the two burlettas. In the first part he did the enraged Frenchman who is constantly threatening to break out to a rash of duels, and in the last half he did an eccentric long-nosed pedagogue.

Harry Jackson is too young to wear curly hair and should wait a few wrinkles. He was distinctly unfunny as a Hebrew and clung tenaciously to the impression throughout.

Babe Quinn, the comest, is a fair looker, a hard worker and another veteran who knows what they want and gives it to them. She danced all the time and pulled splits all over the stage. Vocally Miss Quinn just about passed, but her efforts and pep registered, and she had to respond several times after leading numbers. The other female members—Bonnie Bone and Miss De Land—rounded out a fair set.

The production is light, the girls making about nine changes and the principals also contributing several that looked clean, lusty and neat. Two full stage sets are used.

The producers plan to change their show weekly and should do business if the first night appreciation is any criterion. The house has a capacity of 200 at a dollar top, which should give the Phen Amusement Co. a nice return as long as business holds up for its new burlesque park.

The "Bowery Frolickers" know that Bowery and can't miss.

UNION SQUARE.

Tom Howard is now the principal comic and producer for F. F. Burke's stock show at the old Union Square. Joe Bone is Howard's chief assistant in the comedy division and Thomas T. Walsh and that Flieg both assist in between straight and character business. Margie Ford is the ingenue and Harry Ford and Max De Land are the principals. All of the girls are experienced burlesquers, having learned their business from such as with similar stock organizations and wheel shows.

The bill for the current week consists of the reputation first part and after piece, with a topical picture weekly filling in the intermission. The first part was titled "The Song Shop." This was probably suggested by the old standard, "The River Moon," only in the Charles Burke show it was a nation the comest purchased, and in this instance it is a nation store.

Howard does an odd sort of character, a cross between a head and a wit. He has an easy method of working and without effort he comes above a national time and in keeping the laughs rolling of a fairly good every minute he occupies the stage. Joe Bone, who does an old fashioned, but humorous, comest in duet, characterist, etc., also plays in a quiet understudy role. The pair work together like a well-oiled machine. There were several familiar bits in the first section, but those were as well revamped that they seemed new. Howard is practically clean in his fun making, but is inclined

SHEA FRAMES CIRCUIT FOR STOCK BURLESQUE

Miner's Bowery and 3 New England Towns to Exchange.

P. J. Shea is lining up a four-week stock burlesque circuit which is expected to be functioning smoothly by January. Shea has control of the Mayflower, Providence, a former Columbia wheel house, the Grand, Worcester, the Holyoke, Holyoke and Miner's Bowery. Stock burlesque will be installed in all the houses with the shows taking an occasional swing around the circuit. The prices will be scaled up to a dollar top and will be full week stand except Holyoke and the Park, Bridgeport, which will split.

The Park is now playing Columbia wheel shows the last half of the week and Shea plans to install his stock burlesque the first half. Miner's opened this week.

SCRIBNER "OLD HOMING"

Takes Week Off to Manage Celebration in Brookville, Pa.

Sam Scribner, general manager of the Columbia Amusement Co., is away from his office this week, stage managing the old home week of his native town, Brookville, Pa. "The Home" is president of the committee which selects the fireworks display, arranges the speakers list and does a large amount of the actual oratory.

When he left he didn't know whether the old place needed any new civic improvements, but his friends predict that before he comes home Brookville will finance the paving of Main street or the re-vamping of the schoolhouse.

BURLESQUE ENGAGEMENTS.

Jack Shargel, National Western garden stock, replacing Ned Winter. Law Louis and Charles Burns for Kimpie Bell.

to avoid the use of the word "bell." Hattie Bell and Mae Dix, the comedians, are weak in the vocal department, but they assuredly make up for the deficiency by their ability in the stepping line and the competent way in which they handle comedy situations. Margie Bennett sings fairly, and is also a good trouper.

There's a "scandal" bit in the opening stanza, done many times in wheel shows, but never better than the way Miss Bell, Miss Dix and Miss Bennett put it over Tuesday night. The second half is divided into three scenes. The first is a full stage set, showing a ship deck, with state rooms, the second a marine drop in one, and the third a full stage tropical island set. It's the old standby where the comic are wrecked on an island where the women have never seen a man. Howard and Bone retain their first part characters throughout. One thing does an excellent bit in this as an Oriental mogul. From a comedy standpoint the Kahn stock more than holds its own with any of the American wheel shows seen last season.

Miss Bell and Miss Dix, though not brilliant respectively, get a lot out of their numbers, although both are inclined to go the limit with the "comedy" thing. The team work of the comedians is apparently sweet, when it is remembered a new bell goes on every week. This week's production was best seen so far, but the comedians of the showhouse showed a lack of taste, most of the sets running to the old-fashioned, old-fashioned burlesque style. The girls are not particularly well matched as to size, but work with plenty of grace.

As a whole, this week's show played up as a very pleasant burlesque entertainment. The Sunday night business was about 1000, quite a capacity.

ROSELAND GIRLS.

Katzen Out Sept. 15. James E. Cuper's show, "The Roseland Girls," was the attraction of the Gaiety this week, and true to the standard set for the two preceding shows this season presented a highly enjoyable and neighborly sustained production. Taken in its entirety it was well presented and clean, though the comedians came near the danger line once or twice. However they did not slip over.

William K. Wells, who wrote and directed this as well as "The Victory Belles," which was the previous week's attraction, believes in novel introductions for his choruses. First he had them sliding out of a mixed drink shaker, last week the girls were first shown through a cut rose drop, their heads coming

COME BACK TO BURLESQUE!

Gerard Would Stop Act's Appearance in Musical Comedy.

Barney Gerard has retained the law firm of House, Grossman & Vorhaus with a view to bringing injunction proceedings against the Tip Top Four, to prevent the quartet from appearing with any theatrical attractions other than "Follies of the Day."

Gerard claims he holds a non-cancelable contract with the Tip Top Four, under which the act should have opened with "Follies of the Day" a couple of weeks ago. The Four did not report at the opening stand. Gerard claims the reason for the act's non-appearance was that the Four had signed and are now appearing with "Billy Boy," the new Mutual show produced by H. W. Savage.

NELL VERNON'S VOICE FAILS

Prima Donna Out of Sam Williams' Show.

Nell Vernon, prima donna with Sam Williams' "Girls From Jordan," is out of the cast with paralysis of the vocal cords. She will regain the show when she has recovered, but it isn't expected that she will be able to sing for some time.

PRIMROSE SEMON'S HIT.

Primrose Semon, the latest graduate from burlesque to the legit field, has scored in the George Broadhurst-George V. H. East musical comedy, "Dearly."

In Detroit last week she critics, without exception, gave Miss Semon unstinted praise for her work, some of them crediting her with making the hit of the show.

During the summer run at the Columbia two years ago Miss Semon was co-starred with Lewis and Dolly in "Hello America."

Jacksonville Stock.

Primrose Semon's stock burlesque opens an all-season run at Jacksonville, Fla., Sept. 18.

through the center of the flowers, the old song-sheet idea, but it was pretty and got a hand.

The opener, "Follies a la Mode," started with a dash and bump. Fiddle and bass was the first number, led by Stella Ward, a pretty, wiry, shivering number, long on action, but short on voice, but who put her numbers over, and that's what counts.

A comedy scene with one of the girls and the comedians, an imaginary trip to the girl's home and back, while a little long, seemed to please, as the dialog was new and fast. "What second lieutenant brought you over" was the line that got the first big laugh. Adele Ferguson introduced "Honolulu Kyan," a pretty costumed number, with the girls in short hooped dresses of lace and ribbon. "Don't Take Away Those Blues," by Emily Dyer and chorus, did not fare very well. The number to getting old. The "Carnival Trio" was next and scored heavily. The three boys have good voices and are nimble dancers. They stopped the show and had to come back after the following act was on. Miss Ward with her shrimpying girls in "Dark House Impersonations" woke em up again with their stock numbers.

The Boys of 61" was the big closing number. It brought the principals and chorus out in beautiful colored costumes and to the strains of the music and was followed by a quick change to last points over the lights.

The second act took place in New York's "Christina" and "Johnny Jack" both numbers with short little bits. "The Law Lord" by Crawford started the fun. He was assisted by eight show girls dressed as policewomen, and they were large enough for regular duty. The audience liked this bit and a number of extra voices were heard. Harry Kay, in the opener as a tramp, appeared as a hunchback. His music was clever and his work good. Kathryn Dickey, followed with a ballet. Here was the voice of the show and her songs well received. Harry Kay with "Trudy Girl of Mine" was the big hit of the bill. In this number the show girls were continued to fit the words of the song. Melody, Wane, Clambling, Innocence and Vampires, while the poems were in bright red as the peepies. The number was pure fire.

The closing piece was a comic number done in black and white, with stunts, center and two stunts each side of the stage. This was used to give the comedians an opportunity to take the place of the marbles and do some misbehavior. The girls appeared in "At the Chocolate Shop" in blue pajamas.

The production is a good one and burlesque up nicely with the other shows of the Columbia wheel that have been seen here. Joseph.

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Mike Morris (Morris and Morris) is in the New York Hippodrome show ("Good Times") doing a single "Scalawag" dance in the Top Scene. It's 16 years ago since Mr. Morris did that dance at the Empire, London. His partner, Ludwig Morris, during the war went over and joined the British forces. Ludwig went into action and never has been heard from since. Another English act, now at the Hipp. Pender's Giants, was over here about 11 years ago at the opening of the Palace Theatre (Jesse Lasky). Bobby Pender himself is with the turn at the Hipp. thought he is leaving in November to return to England, that act and other Pender acts remaining over here.

In response to several complaints received by the Society for Prevention of Cruelty to Children, alleging that Walsh and Edwards, vaudeville team, appearing at Proctor's, 4th Street, last week were under age, one of the society deputies was assigned to the case. Manager Black escorted the law agent to the performers' dressing rooms and after their induction was washed off he was convinced that the youngsters were more than 16 years old.

Melvin Link, through O'Brien, Malvernsky & Driscoll, has begun suit for \$200 against Lillian Hadley, the agent, on the ground of breach of contract. The plaintiff charges she signed to play an engagement at the Blackstone Hotel, Chicago, at \$100 weekly and when she arrived at her destination the management informed her she could only be employed for a week, letting her out minus the usual two weeks' notice.

John McNally, a booking assistant to Eddie Darling in the Keith office, is emerging as a vaudeville author. This week a playlet written by the young man and called "Any Home" is at the Bushwick, Brooklyn, produced by Hugh Herbert. Young McNally is a son of the noted Boston writer and playwright, John J. McNally.

James Plunkett and staff will remove from their present quarters on the eighth floor of the Palace theatre building Oct. 1 to the eleventh floor of the same building, occupying half of the Floyd Barker office. The present Plunkett office will be taken over by the Keith Exchange when Plunkett vacates.

A report was circulated following an incorrect statement in a trade paper, that Al Plantadosi died last week in Jackson, Mich., while on his way to fill some W. V. M. A. dates with Bert Walton. The truth is Mr. Plantadosi had to cancel his routes owing to a nervous breakdown.

The Fountain Inn at Lynbrook, L. I. (Morris road), will have a winter season's opening Wednesday evening, Sept. 29 with a Vaudeville fete and ball. Henry Hubert and John Henningsen are the Fountain Inn proprietors. John Shilling will manage the Inn over the winter for them.

Ambrose ("Musty") Mier is due in New York, out week from Chicago to arrange for a metropolitan opening for "Transplanting Joan," which marks Arthur Hyman's first venture as an actor-manager. The prince has been doing big business in Chicago since the middle of August.

F. D. Williams, formerly assistant manager of the Bushwick, Brooklyn, will have full charge at the Jefferson. He replaces C. C. Ross of the Colonial who was handling the latter house temporarily. Mr. Fagan will return to his former theatre.

E. H. Conway, publicity representative for the Orpheum Circuit, makes his bow as an author next week with "The Beautiful Lady," a playlet written by him and sched-

TAKING ADVANTAGE OF GUS SUN.

Though the Gus Sun booking office in New York City may not be aware of the fact, several of the vaudeville agents booking with Sun are taking advantage of it. The advantage secured is in increased salary for acts booked by agents with Sun.

The agents are of the idea it is "smart" to put over an increased salary on Sun, who is now an independent manager, unaffiliated. Formerly he booked through the Keith office and there, of course, paid the act's salary as recorded on the Keith books. Out of the Keith Exchange and standing alone, making it necessary perhaps at times to scramble a bit to fill up bills, taking acts he wants when they are presented to him, Sun can not afford to be over-particular for a matter of a few dollars.

Nevertheless it is not due an independent vaudeville manager that through a condition, the agents or acts booking with that independent should seek more money from him. If the act is content to believe the increase by the independent "sets" its salary, that may be justification in part for the act, but the agent has no excuse. We don't mind saying we believe any agent who books an act with Gus Sun at over the act's salary is splitting the extra money with the act.

Neither Gus Sun nor any of his people has said anything to Variety concerning this matter. Our information is from an altogether outside source. But the information is authentic, and Gus Sun is paying for some acts more than he should or is entitled to do.

This increased salary booking on account of a situation may prove expensive to the agent and the act in the end. The agent is footing the act into thinking he has set a new salary for it by the Gus Sun increase. But when that act is again submitted to the bookers who knew its previous salary, the act will either go back to that salary or not play the better small time. And the agent may find himself in trouble, not alone with the act but with the better small time booking offices. Small time bookers know just as much as these agents. On the face of it, it would not be surprising if the small time booking men knew more. They may ask the agents why they are juggling with acts and Sun. The small time has no fight with the Sun circuit. Acts when leaving Sun and joining their salary is just what it was before and they can not receive an increase through the agent when offering them this one who raised their salary with Sun must look for another agent. The acts will have the full consent of the small time agencies if making another representative under these circumstances.

It's about these agents and acts helped independently instead of trying to make them. It has been the history of vaudeville opposition when any one attempted to do something alone that called for assistance of agents and acts, almost without exception all these independents found they were obliged to pay more. If anything, they should pay less, until such time as the independents could afford to pay with the others. Opposition should be helped, not hampered.

Gus Sun has enough of a battle on his hands without having to suffer more. It's immaterial what the gross amount of the increases may reach at present. Probably not much, but it could amount to a great deal if all agents and acts practiced the same method. It should stop, for it is only another, lack mark against the small time agent in general. It's the agent who does this and the act stands for it, so the agent is the instigator and the cause.

The small time agents should get together against these shifty practitioners. The small time booking offices might back them up in it.

WHO CENSORS VAUDEVILLE?

There is a parody-singing comedian playing in the East who sings a corruption of "Who'll Take the Place of Mary?" For purposes of "entertainment" he slanders, vilifies and jabs the sanctities of those who have any. He uses the name of Mary Pickford, Douglas Fairbanks, Theda Hara and Owen Moore. All of them are in the limelight and one may not assume too thin-skinned an attitude over liberties taken with their names, because, as public notables, they invite lampooning and open comment, but not such as this man deals out.

He uses such lines, putting them in Moore's mouth as "He hard to lose a wife when she gets so much pay," then concludes with something like this:

"I hope I'll meet Theda Hara and she'll vamp me,
She can take the place of Mary any old day."

The thought is offensive, the reflection is beyond the discretion of a comedian, and is unjust to Miss Pickford and Mr. Moore and Miss Hara, and we would advise this comedian not to sing it in Los Angeles, where the athletic league is likely to be in the theatre. Vaudeville scrupulously detests a "Hell" or "Damn" words that have become so commonly used that they are almost drawing room stuff, yet it lugs a man in broad character openly, wantonly and untruthfully in word and spirit fling insults at artists and gentlemen and ladies.

Then there is being sung just now a song about a night watchman and his wife. It's known as a "come number" and may be comical to everyone excepting night watchmen and their wives. Against them it is a libel and since it is circulated by the singers to thousands of hearers there is a question if it is not libelous matter, though there is no distinguishing name. A lyricist hits upon a typical scheme not before employed and a composer sets a catchy melody to it for a popular song. The publisher latches commercially to it and places an O. K. upon the number. In these times of rush and few song hits it seems anything is grabbed at. But this "watchman" song cannot be looked upon as a seller by the publishing firm. It's a "novelty song" designed to attract stage singers who are expected at the same time through the use of it to take another of the firm's numbers, probably a ballad that is a seller.

The "watchman" term calls of the watchman watching at night and inquires who watches the watchman's wife while he is watching. That mingling of words is well done as is the lyric that mentions about it being funny if his men through a shade when the watchman was away his wife wears a derby hat and other suggestions during the number of the possibilities at home while a man having work to do after the supper hour is away.

A night watchman is not the only person who must work at night. Vaudeville shows from the masses. Among the masses are the workers and their families. It's not worth all the laughs in the world that one man should through this lyric have a moment of unrest about his home. And this lyric will do that to more than one night worker when the wives of night workers may secretly feel the grip of not adaptations of their friends who repeat what they heard the singer say.

Who does censor vaudeville? Managers profess to be the arbitrators of their bills and the material in them. But do they listen? One of the most daring acts in national vaudeville over held played a scene and never changed a line. The act was popularly referred to in Variety. Yet in one big time house when told to put some of this offensive material the act refused.

asked for a laugh in at the Harmon
to it the last ball

George Thornton, the dwarf comedian who was with Al Johnson for four years, playing the ridiculous donkey, has been signed for Sam

Bernard's company, playing a number in "As You Were." The show opens Monday in Newark.

Charles Irwin, Mrs. Irwin and Mrs. Irwin's mother, MRS. Florence Henry, are due in America Sept. 20

THE DEATH OF OLIVE T. THOMAS.

The death of Olive Thomas in Paris was lamentable. It was caused by the accidental taking of mercury by the young woman, according to all reports.

It was also lamentable that the dailies, or some of them, should have pounced upon this accidental death for the sentimental rubbish they printed about it. One New York daily printed a long story of "The Love of Paris" and its effect upon Miss Thomas. Another said her husband, Jack Pickford, with Owen Moore, flew to London from Paris while his wife's remains were lying in Paris. Variety had a cable from its London correspondent this week stating Mr. Pickford went to London to attend, with his friends, a mass for the departed. Pickford flies rather than travel on a train whenever he can. That is quite well known in the picture world.

All of this newspaper stuff carries. People read it and some talk about it. As witness Chancellor James R. Day of Syracuse this week in an address at the university mentioning with disparity moving pictures, moving picture people, and saying, "Suicide follows debauchery, divorce and scandal." The picture people of this country may not have heard of Chancellor Day. He is a revered and a Methodist from his speech. He condones a profession on a newspaper story. And yet he is at the head of the Syracuse University, where many things are taught. It should install a course of Common Sense.

An army officer might commit suicide, but the whole army would not be censured for that. Even an army officer and a relative of a minister could commit suicide without the newspapers dovetailing under a cable head rabid yarns that were written in the New York office of the paper. No one would rail against the army through the death of one of its officers, nor would anyone bring added sorrow to a family with unjust insinuations.

Olive Thomas was 26 at her death. She was a girl of 16, living near Pittsburgh, when she married a local business man. Then, with the usual disappointment of the young and beautiful when they marry young because they are beautiful, Miss Thomas came to New York, was a member of different musical comedies and eventually became a picture star. Her career made her a public character in a sense, but it gave no reason to follow her into her grave with ravings about the picture or theatrical profession.

All ministers who may be seeking cheap publicity in the reporting of their remarks should not utter condemnation of a profession of which they so very plainly know little if anything.

The death of Miss Thomas was a catastrophe. It should not be made a calamity by the unknowing.

BOLSHEVISM AND THE STAGE.

The national attempt to smother Bolshevism in this country has been fairly successful, relatively speaking, in the newspapers and on the screen, but it has not been successful on the stage. No effective, clearly thought-out denunciation of the Russian social system has yet appeared here in dramatic form. In the newspapers and on the screen it has been attacked, usually by lies, but nevertheless in a way that arouses the emotions, scars the daylight out of the backwoodsmen and the masses in the cities, and so operates to check the Soviets' course to victory. On the stage these methods do not work, probably because of their very crudity.

What we see on the stage, we see. It is the mirror held up to nature, it is a replica of life from the point of view of the audience, or it is nothing. This demand that what is seen shall accord with fact is not made by motion picture fans to any such extent. What they see they see, but they do not inquire further. Their reasoning powers are not brought into play. They are there for a spectacle, and, by the same token, those who read the newspapers are easily fooled. They read something. No pictures of it accompany the most ridiculous and atrocious statements, and the superinduction of actual personages and spoken dialog is not present to enforce closer accord to fact.

These factors are both present in a play. It is possible to take them into account and still deal properly with Bolshevism. It may not be possible to deal with it as it should be dealt with, to tell the exact truth about it. Neither is it possible to tell the exact truth about the Republican and Democratic plans for power. Both are specious. Both are false. Both are ridiculous. But they are, nevertheless, inseparably necessary. Consider the father of a family trying to do some work at home. He offers the children candy to keep them quiet so that he may do important work. The candy is unimportant, but the children understand it. The work is important, but the children could not comprehend it. Candy solves the problem. Candy is what is offered the people by the Republicans and the Democrats.

It is also what is offered the people by the Bolsheviks. Some clever, determined men got together just as they did in the Prohibition movement and acted on the candy of the imagination, that dream of a kindly man, that system that was to remake the world into a heaven. If we offer the people this, and these men, they will decide to throw over the old parties, the old governments, and put us in power. Power is what we want, and once we get power, we will hold it. We have a sweeter candy to offer. All we have to do is to advertise it.

This is the explanation of Bolshevism—fighting, clever men promulgating an idea in which they do not believe. But they know the people will swallow it. If they are not dissuaded by men as clever, more honest and as determined. That is why Booth Tarkington in his play, "The Delinquent," and others have failed in their attacks on Bolshevism. They cannot win because they are fighting fire with sprays of perfume, hard candy with nonsense, armed men with prayers. What is wanted is a play that will quit asking food questions, demanding to know if one has a man in his wife and children, quit retelling the story of Valley Forge and hunger of the school room. What is wanted is a simple explanation of what is really causing this Russian roughness, and then some clever, instead of stupid, advertising of our own better brand of candy.

by way of Montreal. They have been in Europe seven months. Mrs. Irwin was Kory Henry before her marriage.

Phil Klein opened a new "Hudson" in New England this week, just after playing there for a few days will jump the troupe from New Haven direct to the Southern theatre.

Emil Groth has been appointed manager of the new Coliseum, the former H. S. Moss house, now building and opening within the next two weeks with Keith bookings.

Evelyn Nesbit is defendant in a Supreme Court action for \$2,566 brought to Francis & Co. Inc. for goods and other wearing apparel purchased last October.

Joe Beurer of the Orpheum, Memphis, has been promoted to house superintendent. He was formerly on the tour.

Russo and Co., Jacksonville, after playing the Orpheum, Memphis, this week, will depart from that city for Buenos Aires, South America.

Mabel Volmar, a stage-struck Albany girl, left home about four months ago and recently turned up at the Hamilton Film Art Co. (Ballymore), where Charles G. Foy, an official of the concern and from Albany, learned she was penniless. He provided for her immediate needs, but efforts to locate her father have proved unavailing. He is a railroad man, and he should communicate with Mr. Foster at 2391 North Avenue, Baltimore.

NEW RAILROAD FARES BLAMED FOR LEGIT'S BAD CONGESTION

Conditions as Bad as After Actors' Strike Last Year
—No Week End Territory Open—One Nighters
Scattered—No Hope Till New Year.

The nightmare end of show business is in about the same congested condition at present as it was this time last year when the actors' strike had just ended. Bookings are in a chaotic state east of the Alleghenies. There are more shows clamoring for time than it is possible to take care of on the books of the combined booking offices in New York. The reason is that practically all producers are up in the air about the increased railroad fares in making jumps for open territory.

The situation does not seem to have a chance of improvement until some time between Thanksgiving and New Year's. There isn't a lot of week end territory open anywhere and the open one-nighters are more or less scattered with an occasional two and three night stand here and there.

Business reports from the road show that musical comedies have the call over dramatic productions, even farce and comedy. One of the surprises is that a number of the musical shows of the jassy variety are proving to be stronger repeat attractions than now straight dramatic shows.

This gives the bookers an idea that, although this year was lashed for as a dramatic season, there will be a number of earnings of the road show and they will begin to come up slightly between Boston and New York.

CARLTON ANNOUNCES PLAY FOR EDITH DAY

Says His Wife Will Appear in
Bartholomae's New Piece.

A new play written by Philip Bartholomae for Edith Day will be played in rehearsal immediately after his return to this country, says Carl Carlton, Miss Day's husband and manager.

Mr. Carlton will sail from abroad Sept. 29, he says in an undated letter to Variety written from Copenhagen. Carlton says he was then on a Continental tour of film and theatrical inspection.

The writer mentioned at Woods might be interested in knowing that his "Breakfast in Bed" is being produced on the other side under another title. At the Scala, Copenhagen, Mr. Carlton said he saw Edith and telling of Charles Walker. "For My Sake" under another name.

Miss Day and Mr. Carlton were busy in the capital through a misunderstanding between them in London while Miss Day was starring in the English production of "Irene." Their troubles as far as the public learned seemed to have ended upon the withdrawal of a non-statement action commenced by Miss Day against her husband.

SAN FRANCISCO SHOWS.

San Francisco, Sept. 15. "Mamma's Affair" got \$11,000 last week at the Chippin, but dropped this week. "Irene Mary Jones" in its second and final week at the Columbia dropped badly. "Gloria" dropped \$1,200 last week continuing good at the Music at similar prices. "Humming Bird" with Maude Fulton, totaled \$1,000 on one nighters last week and opened good this week at the Victoria.

Fanchon and Marco Satire obtained \$2,100 Sunday night at Frank with a good advance sale reported for the Los Angeles opening this week. "Lumiere" first week at the Imperial with 25 cent matinees, 50 cents nights, got \$20,000 playing to capacity seven times daily and continues.

Jane Jacobs' Production Bookings. William Wayne next Monday will replace Donald Brown with "Prodigious."

Edwina Barry next week will seek to beat the end of "Irene," a new production. Joe Jacobs made both of the bookings.

NON-MUSICAL PLAYS QUITTING BROADWAY

"Pitter Patter" Succeeds
"Cave Girl" at Longacre.

"Pitter Patter," the musicalized version of the farce "Cave Girl" in the "Pitter Patter" is due at the Longacre on Sept. 28. "The Cave Girl," the current attraction, closes tomorrow night. The latter piece will be sent to the storehouse marking the end and failure of the present season to be chalked up to "Cave Girl" and "Cave Girl." At the 10th Street "The Cave Girl" which opened about the same time as "The Cave Girl" also proved a fire. The Longacre will be dark for a week pending the arrival of the new attraction.

Another attraction that is slated to go out tomorrow night is "A Man of the People," at the Hippodrome which leaves that house free for the return of "The Chorus School," which moves back from the 38th Street. Today the Next Best Thing, "A Man of the People," at the Hippodrome, the English producer, has great faith in "A Man of the People," which leaves that house free for the return of "The Chorus School," which moves back from the 38th Street. Today the Next Best Thing, "A Man of the People," at the Hippodrome, the English producer, has great faith in "A Man of the People," which leaves that house free for the return of "The Chorus School," which moves back from the 38th Street.

The Shubert next week is to leave the "Vineyard Village Palace" which moves up from Longacre.

"GREAT ILLUSION."

Vaudeville Magnate Engaged to
Double for Hero.

A. H. Woods has just announced that "The Great Illusion," a comedy drama set to open at Atlantic City three weeks hence and coming to Broadway after a week at two of out of town dates. The company reported Monday morning at the Edison.

The story deals with the love of a girl of a professional musician and a young man who has just returned from the front. The story is set in a small town where the music is a part of life.

NESBIT SHOW POSTPONED.

Evelyn Nesbit Reports Ill. Man-
agement in Quandary.

Victor Korda, Evelyn Nesbit show who is to open at the Victoria, Pa. Tuesday, but has been temporarily postponed, owing to difficulty in distributing when the star will be ready to appear.

Miss Nesbit has reported of her illness attended the final rehearsals of her musical production to post. The management is in a quandary as to what course to take.

ARBuckle STARS.

"Daddy Dumb" Tried in Street,
His Vehicle.

"Daddy Dumb," the first musical comedy which was tried last summer by the Arbuckle stock in Toronto, will open at the Victoria, Pa. Tuesday, but has been temporarily postponed, owing to difficulty in distributing when the star will be ready to appear.

Miss Nesbit has reported of her illness attended the final rehearsals of her musical production to post. The management is in a quandary as to what course to take.

BEE PALMER AT \$1,000.

After an absence of eight months due to illness, Bee Palmer returns to the stage Monday night (20) as a member of the cast of George La Morte's "Broadway" production, playing the show at the Lyric Theatre. Miss Palmer's contract is said to call for a salary of \$1,000 weekly.

"Bugs" and Tommy Team.

"Bugs" and Tommy Team, the new show at the Lyric Theatre, will open on Monday night (20) as a member of the cast of George La Morte's "Broadway" production, playing the show at the Lyric Theatre. Miss Palmer's contract is said to call for a salary of \$1,000 weekly.

SHUBERTS DISCIPLINE THE TICKET AGENCIES

Force "9 O'clock Revue" Buy
After Cutting Supply Off.

The Shuberts and the theatre ticket agency men went to the mat last week over the Century "Nine O'clock" show with the result that all of the agencies were cut off handling seats for any of the Shubert attractions for one day. The managers went out after the 24-hour blacklisting of the agents.

The Shuberts placed a proposition before the agents of an outright buy for the "Nine O'clock" show on the Century Road. A few days previously the agents, at least the larger ones, including Tyson Co., McFarlane and the United-Tyson, had gotten together and decided that they would not cut out the outright buy system in the cases where the managers force the buys on them. They wanted a plan of paying the theatres a premium of 10% cents a ticket and handing the seats as "regulars." Atop of this meeting came a notification from the Shubert office to the agencies to the effect that a certain number of seats had been allotted to them on an outright buy basis for the "Nine O'clock" show and they were expected to pick them up.

The "Nine O'clock" show is generally considered a flop along the street, they came to be gotten rid of at even 25 cents a ticket. When the order to buy was issued to the agents they went up in the air and they refused to comply to the Shubert request. Then the edict went forth from the Shubert office to cut off all of the agencies and to recall all seats that they were carrying. This had the desired effect on the agencies.

McFarlane was the first to weaken and he went to the Shuberts and put in a plan for his office. Failure of the Tyson Co. followed and finally Marks of the United also capitulated. A number of the smaller firms were whipped into line right off. The agents, however, did manage to have the number of seats that were allotted to them put down about 15 per cent.

APPLEBAUM'S SUNDAYS.

Signs for 25 Nights, First Presenting
Bauer and Seidel.

The Musical Harvest of America Signs for 25 Nights, First Presenting Bauer and Seidel. The company, which has taken the Lexington Theatre for 25 Sunday nights, signs for 25 nights. The company, which has taken the Lexington Theatre for 25 Sunday nights, signs for 25 nights. The company, which has taken the Lexington Theatre for 25 Sunday nights, signs for 25 nights.

The Lexington was announced for a season of Sunday nights, to be given by the National Commission on the Lexington and the name of the Lexington. The company, which has taken the Lexington Theatre for 25 Sunday nights, signs for 25 nights. The company, which has taken the Lexington Theatre for 25 Sunday nights, signs for 25 nights. The company, which has taken the Lexington Theatre for 25 Sunday nights, signs for 25 nights.

PEARL REGAY ON ROOF.

Dancer Goes Into New Winter Gar-
den Show Later

Pearl Regay is playing vaudeville for four weeks previous to opening on the Century Road for the Shuberts.

When moved to the roof Miss Regay will continue in the new Winter Garden show which is to follow Broadway Direct into that house.

CLEG MAYFIELD IN HOSPITAL.

Cleg Mayfield, Mrs. Cleg Mayfield, a serious surgical operation Tuesday at St. Bartholomew's Hospital, New York.

Mann's Newest Opens at A. C.

Leona Mann's new show, "Undesirable Friends," opens at the Woods African City, Sept. 21. The cast includes Howard Lang, Charles L. Wagner, Robert Bruce, Arthur H. H. and Alma Brown. Bill H. H. and Victor Victor collaborated on the play.

GEO. M. COHAN LEASES HUDSON TO HOUSE "MEANEST MAN"

"Genius and the Crowd" Leaves Cohan Theatre to
Admit Producer's "The Tavern"—"Crooked Gamblers" May Go to Storehouse—Show's Big Loss.

RICH ADVERTISES "NO AGENCY BUY PROFITS"

Boston Manager Tells Public
His System.

Boston, Sept. 15. Charles J. Rich, manager of the Tremont, Hollis Street and Colonial theatres, calls the public's attention to a policy which he says he has pursued quietly for the past year of refusing to take any premium from Harkiss and the other ticket premium agencies.

Under the "ade" of each of his houses Sunday he printed a signed statement to the effect that his theatres refuse to accept any extra profit through the sale by agencies of tickets at a premium.

Agencies get their tickets for his houses by straight box office purchases. Rich has never believed in the principle of the agencies giving cuts and even in the old days, before the war, he would not allow the agencies to secure any tickets until after the tickets had been on sale at the box office for one day.

McBRIDE SALES BONUS.

Ticket Agency Pays Employees on
Commission Basis.

There has been a new system of ticket selling inaugurated in the McBride agency. It went into effect Monday and since that time the men are receiving commissions on the individual sales they make. The McBride office is sticking to the flat 20-cent premium on all sales and the men instead of receiving a salary are now getting a commission of 5 cents on each ticket sold.

The office staff is being divided into watchers who are on duty at various hours, the entire force being on the job during the rush period just before theatre time. They place 15 men behind the counter. They will have stations and none of them is permitted to step into any other man's station to make a sale.

During the early part of the week it was stated that the scheme had not had a fair trial as yet and it might not be said whether or not it would work out successfully.

NURSING INDIANAPOLIS.

Shuberts Book Strongest Attrac-
tions at Murat.

Indianapolis, Sept. 15. At Johnson with "Murat" is booked for the management of the Murat for a date around Oct. 1.

The Shuberts who are lessees of the Murat are in the best advantageous location in the city, and have are forced to present shows of unusual pulling power to get paying patronage. The Murat is three blocks out of the downtown district.

Regularly playing Kluge & Harkiss shows, it is in the heart of the business district and usually makes money even with "repeat" bills. For instance, the season was opened with "Lester Lester" again last week and house records which were broken by this piece a year ago were topped.

It is said that the Shuberts will bring "Aphrodite" here in November.

GOING TO AUSTRALIA.

Harry Wardell has arranged through Manager & Jordan to leave "My Golden Girl" company to Australia at the end of the present season.

Gall-Curt Manager Denies.

Manchester, Sept. 15. Answering a complaint filed here June 2 by Miss Amelia Gall-Curt, grand opera prima diva, Charles L. Wagner, her former manager, yesterday denied defrauding her of \$10,000 or any other sum. The complaint charges him with failure to account.

George M. Cohan has taken over the Hudson theatre from Oct. 11 until June 1 and will inaugurate his tenancy of the house with "The Meanest Man in the World."

His "Genius and the Crowd" will close its engagement at the Cohan and will be followed by Arnold Daly in "The Tavern" Sept. 27.

Cohan has also placed Françoise Larrimore under a three-year contract at \$50 a week, but has not yet decided upon a starring vehicle for the former leading lady of "Scandal."

The future of "Crooked Gamblers," now at the Hudson, is problematical. It may not go on tour. The show played to \$10,200 last week and lost \$100. A. H. Woods says that unless a piece is a sensational hit it has no chance to make money these days. The salary list and other expenses incident to "Crooked Gamblers" is too high to yield any profit. Taylor Holmes alone receives \$1,000 a week.

Woods is facing an even greater problem than the one confronting him with "Crooked Gamblers." His production of "Undesirable Friends," which comes to the Astor next month, cannot possibly pay to paying business at that house with capacity business at every performance.

TINNEY'S COMMITTEE FOR COX LEAGUE

Receives Wire From Nominee.
Hopes to See Them on Visit.

The Cox Roosevelt Theatrical League of which Frank Tinney has been appointed chairman, has announced the following as the executive committee: Jim Corbett, Louis Mann, Lew Rockstader, Sam Marten, Francis White, Pat Rooney, Ben Welch, E. J. Martin, John Cope, Naomi Glass, Marion Best, Eddie Leonard, Harry Judger.

Tinney received the appended wire from James M. Cox, Democratic candidate for the presidency, Wednesday:

"I greatly appreciate the interest you and such a large part of the thespians of the United States who are expressing the sense of democracy in this campaign. You and your co-workers have my sympathy and I appreciate the great benefit that will accrue to the cause from the support of your noble profession, and I hope to meet you and other friends who are doing so much for the principles for which we are fighting on my next visit to New York."

(Signed) James M. Cox.

The Cox Roosevelt League has enrolled 1,000 members thus far. The National Democratic Committee has accepted "The White House in Calling to You" as the official Democratic rally song for the campaign. A. R. Taft wrote the campaign song.

"SCANDAL'S" RECEIPTS.

Does \$10,000 Gross at Riviera—
Opens to Capacity in Brooklyn.

The tour of "Scandal" under Shubert bookings got a flying start last week at the Riviera, New York, when it did \$10,000 gross, nearly the capacity of the house.

Charles Cherry and June Walker are co-stars. Miss Walker formerly in "My Lady Friends" succeeded Françoise Larrimore who left "Scandal" through the management being unable to meet her demands.

Monday the play started a week at the Teller Shubert, Brooklyn, playing in the capacity of the theatre, about \$1,200.

Gleason & Block's Second.

Gleason & Block's new show, "The Making of a Man," will open out of town Sept. 21.

Jennie Jacobs played Norman Hackett as the lead in the piece.

WOODS TESTS CRITICS' GIFT OF PROPHECY

A Novel Advertisement for "Happy Go Lucky."

A. H. Woods in a novel double column display advertisement last week called attention to "Happy Go Lucky" at the Booth. This show, which is London's "Tilly of Bloomsbury," has been going along fairly well, but it has not done capacity as was expected following the uniformly good notices accorded it.

The manager took occasion to mention that in the past many of his productions failed to please the critics, but were successful nevertheless. The expressed object of the ads was to see if there is any agreement between the critics and the public. The insertion related:

"For twenty years I have produced plays of all kinds. I have entertained millions of people. I have made money. I have pleased the public. But the critics said I was all wrong. It seems they wanted a different kind of play. Well, here it is. The critics loved it. How about you, General Public? Are you at war or at peace with the critics?"

McNAUGHTON GOING HOME.

Canadian Will Recover From Break-Down in England

Tom McNaughton is sailing on the "Aquitania" next Tuesday (Sept. 21) for England, his home, to recover from his nervous breakdown. After Dr. Willis J. Arney had been called in for consultation and conferred with the other physicians attending over the comedian's condition they decided a complete rest for at least three months is necessary.

When informed of this McNaughton said he would prefer to rest in England, and his wife, Alice Lloyd, agreed with him. Miss Lloyd will accompany her husband to the other side and remain there until assured his comfort is fully provided for, when she will return over here to take up postponed vaudeville engagements.

The McNaughton role in "The Magic Melody" has been assumed by Bert Clark. The show played a few performances with the part covered up through having no one in it.

COLLIER IN "HOTTESTOT."

New York City, Sept. 15. Editor Variety:

I notice in last week's Variety my name listed among those of the stars who will support George M. Cohan in his forthcoming revue.

Will you kindly contradict this rumor. My plans for the season call for a tour in "The Hottentot" under my contract with Sam H. Harris. With all modesty I should like to add that the demands for out-of-town booking of "The Hottentot" have been so great that I will not be free to consider an appearance in any other productions this season.

You will understand, I am sure, that my desire to correct this erroneous impression is prompted in the interests of the theatres which have booked "The Hottentot" as well as the members of my supporting company.

In conclusion I should like to state that even if I did not have an assured success as a vehicle for this or any other season I should not consider appearing in support of any other players, with the possible exception of course, of Louis Mann.

William Collier

P. S.—In the article mentioned the impression is conveyed that Mr. Cohan's revue will be patterned after the lines of the Weber and Fields Music Hall revue of which I was a member. However, this cannot be strictly correct as Mr. Cohan is announced as the head of his revue whereas the Weber and Fields company was an all-star personnel and was "the company," paid no attention to any "heads" excepting those of Charles Huggins and Dr. Wolf Hopper.

ENGLISH PLAYERS HERE.

Natvy tables of London arrived here this week to play the lead in "Monsieur Beaucaire" under the Henry Miller management.

The play is scheduled to start in Syracuse at the Empire Theatre on Sept. 23.

EQUITY MEMBERS BITTERLY RESENT DRIVE FOR FIDELITY RECRUITING

League Which Called Strike Goes After "Outlaws" Who, They Say, Acted as Strikebreakers in 1919—Association Replies It Is Striving to Cement the "Closed Shop"—Low Salaried Players Chief of Angry Objectors.

The Actors' Equity Association has quietly launched an intensive campaign, which has for its objective the enrolling under the Equity banner of every eligible player in the field. The chief drive of the Equity membership campaign, however, is being directed at the membership of the Actors' Fidelity League. While the taking over of Fidelity members by the Equity is naturally pleasing to the A. E. A. membership, the admission of several "Fidlers" to the A. E. A. recently has created an angle that has resulted in a storm of discussion.

The reason for the debate which agitates the rank and file of the Equity has reached the stage of bitterly adverse criticism, is that in admitting Fidelity members to the A. E. A. all who desire to join are taken in, regardless of whether they acted as "strikebreakers" or not during the Equity strike last fall.

A case in point was the admission to Equity membership of Donald Gallaher. Gallaher worked during the strike, joining the Fidelity as soon as it was formed. But the dissatisfied Equity members do not refer to Gallaher's appearance during the strike as acting. In the opinion of the dissenters, Mr. Gallaher "scrubbed," and they feel he should not have been admitted to the Equity without paying a penalty

of some kind. This penalty was variously suggested as from \$100 to \$1,000, and it was also suggested it should apply to any other Fidelity member coming into the Equity who had refused to join the strike.

With the higher salaried members of the Equity there seems to be little or no feeling, as compared to that expressed by the rank and file against permitting "Fidlers" who acted as strikebreakers to join the A. E. A. without a penalty. This was explained by a person in touch with the situation as arising from the "big guns" belonging to the Lamba and meeting the "Fidlers" there in a friendly way. The lower salaried Equity members do not hold membership in the Lamba and are not brought into the same social contact with the "Fidlers," consequently there is still just as strong

a feeling harbored by the rank and file as there was during the strike.

A speech made by W. R. Rubin, attorney for the American Federation of Labor, during the strike at the Forty-fifth street headquarters one day has been referred to many times recently by the dissatisfied element. In this speech Mr. Rubin said in effect, with respect to whether the Fidelity members would be forgiven for their part in the strike: "Never as long as Equity lives and breathes will we forgive them (the Fidelity League members)." Some one in the room at the time queried Mr. Rubin as to whether the A. E. A. would allow its members to work with "Fidlers." The answer was veiled, but the import of it was that the life of a "Fid" in a company with Equity members would not be likely to be a happy one.

The Equity leaders have succeeded in dissipating considerable of the dissatisfaction over the admission of the "Fidlers" in question through telling the kickers the "closed shop" was coming and it was thought advisable to get as many members in as possible. The "closed shop" is also understood to be the main argument of Equity campaigners when trying to convert Fidelity members to A. E. A. principles and membership.

The Equity's membership drive is reported to be meeting with great success.

REPORT OUT OF TOWN BUSINESS AS BAD

Even Big Cities Find Complaint for Patronage at Opening.

General reports from out of town show that the road season has started off weakly. The only attractions getting real money are the musical shows and the latter are complaining of heavy operating expenses. An instance occurred when one manager called another up to learn how the latter's show (musical) was doing. The answer was "great business everywhere, but we drew a profit of just \$115." The show in point was on one night territory at the time.

In Philadelphia the reports say bad business in the legitimate field and it is said to be none too good in vaudeville and pictures, although "Way Down East" as a special is drawing very big over there. Boston reports are varied, but it is known that a shift in attractions is already due. On the whole producers are dodging the one-nighters, seeing the only chance in the week stands.

GOOD FOR 'THE ROSE GIRL'

Rival Candidates See Show in Opposite Boxes.

Syracuse, Sept. 15.

For the first time since they became the gubernatorial standard bearers for the Republican and Democratic parties in New York State, Judge Nathan Miller and Governor Alfred Smith will face each other tonight.

But it won't be for a political debate. Moving aside the cares of the campaign the rivals will be honor guests at different box parties at the Winter Opera House. First came the announcement that Harriet May Mills, Democratic candidate for Secretary of State, would give a box party for Governor and Mrs. Smith to see "The Rose Girl." The announcement had a challenge effect upon local Republicans. As a result Mrs. Henry Walters wife of the majority leader in the State Senate who has just become affiliated with the Keith vaudeville interests as general counsel, engaged the opposite box. As her chief guests she will have Judge and Mrs. Miller.

'THE BIRD' ABROAD

Richard Wallace Tully leaves for Paris Saturday to put on the French presentation of "The Bird" at the Theatre de la Renaissance. Three companies are playing it in England now.

Berlin has also had for the attraction and a special production will be made there later in the season.

"The Bird" is in its tenth season here. Two companies are on tour.

"BROADWAY BREVITIES" HAS MANY CHANGES

Show Being Rewritten and Re-staged Prior to Opening.

Philadelphia, Sept. 15.

George White spent Sunday and Monday here at the Lyric restaging portions of George LeMahieu's "Broadway Brevities of 1928," which will open in New York at the Winter Garden Tuesday, Sept. 28. Mr. White's services were offered gratis, following an attempt to secure Leon Kroll to put the finishing touches on the show. When White left here to play in his "Scandals of 1928" Seymour Secley handled the restaging.

Arthur Jackson and George Germain have rewritten the finale and have supplied eight new numbers, most being replacements. There will be four withdrawals from the cast and six new players have been added.

The added artists are led by Eddie Cantor, recently placed under contract with the Shuberts and named to "Brevities." The others are Edith Haller, Worth Paulson, Frank Van Rensselaer, Paul Van Dyke and Charlie Lester.

Dorothy Jordan will leave the show at the completion of the Philadelphia engagement. Miss Jordan is giving up one of the biggest musical comedy contracts. She stated when she joined the show it was understood it was to play the Lyric, New York, but that when the show was booked for the Winter Garden, she was forced to withdraw because the smoking permitted there would injure her voice. The Shuberts were asked if that feature could be eliminated but replied it was a house custom and could not be waived.

Others out of the show are Dave Reed, Mary Haynes and Frank Devan.

WHITTIER MAY SUE.

Star of Irish Play Retains Lawyer After Assault.

Robert Whittier, producer and star in a revival of Ibsen's "An Enemy of the People," who was assaulted in Fleischmann's Baths Sunday morning by two men on the ground of anarchistic tendencies, has retained Lyman Hess to look after his legal interests. A civil action against the two men arrested on the charge of assault and battery may result. These men—Frank H. Wilson, 27, of 340 East 175th street and Frank Rogers, also 27, of No. 244 West 52d street, were sentenced to 10 days each by Judge Thurman in the Yorkville Court, on the charge of disorderly conduct. They stated they were newspaper men connected with a publication, "Stars and Stripes." Whittier attributed their antagonism to have been provoked by some of Ibsen's preachments in the play.

NO RATH BROS. DECISION.

The action of the Shuberts in the U. S. District Court against the Rath Brothers came up for trial on Wednesday. It was stated last week in a publication devoted to the Shubert interests that there had been an injunction issued against the brothers appearing in the Ziegfeld "Follies." This was not the case.

When the case came up for trial on Wednesday Nathan Burkan represented the Rath Brothers, while the regular Shubert attorney appeared for the managers. The witnesses called by the Shuberts included Morris Gest, Arthur Hopkins, Arthur Hammerstein and F. Ray Comstock in an effort to prove that the services of the Raths were unique and extraordinary and could not be replaced.

MRS. GRENECKER DIES.

Mrs. Claude Grenecker, the wife of the general press representative of Lee & J. J. Shubert, died Wednesday morning at their apartment, 128 West 56th street, after an illness of a month.

Mrs. Grenecker was about 34 years of age and generally known in the profession. The funeral takes place today.

RAYES' SHOW OPENING.

The Norma Rayes show opens at Atlantic City Oct. 4. Julius Tannen, Monahan and Vance, Thomas Carline and Tommy Brown, formerly of Bryan and Houdier, are in the cast. Howard Short is staging

BARRYMORE'S "R. III" AND LEIBER'S, TOO

Conflict of Dates When John Resumes for Hopkins.

When John Barrymore resumes his starring appearance in the Arthur Hopkins production of "Richard III" late in the fall, there may be a temporary conflict in "Richards." Intended for the first of the year, Fritz Leiber will start a four-week season on Broadway, during which time seven plays will be offered, including "Richard III." Leiber will probably play the older version of the drama. The Hopkins presentation is a specially written version and includes portions of "Henry V."

Leiber was leading man for Robert Mantel for more than 10 years and has played a number of the Mantel roles. He is appearing under the management of George Ford, of the Baltimore theatrical family of that name. Mr. Ford has Edna Goodrich under his management this season. She is touring in "Sleeping Partners."

LINCOLN PLAY FOR WEST.

Actor Takes Over Dixon's "Man of the People."

The closing of Thomas Dixon's "A Man of the People" at the Hippodrome night does not mean the shelving of the piece. Howard Hall, who plays the role of Lincoln in the presentation, is negotiating to take over the show, and send it out over the Western time where "Abraham Lincoln" has not been seen, branding it as "An American play, played by an American actor."

It is understood he is to be financed by the National Printing Co., of Chicago, and that a \$100,000 corporation is being formed for that purpose.

Mr. Dixon's "Robert E. Lee" opens tonight (Friday) in Charlotte preparing to play in Atlanta and New Orleans.

GOODNUE IN NEW YORK.

Wills Maxwell Goodhue, manager of the Gallo English Opera Company on the New Amsterdam Road Monday and talked there with Victor Kraly. Wires have been sent out from Kansas City declaring he was coming.

WEEDING OUT WEAK SISTERS; DOZEN NEW SHOWS BY OCT. 1

Three Openings and 9 Week Following—Switches and Eliminations in Order to Make Room. "Welcome Stranger" Mildly Received.

Legitimate Broadway was alive with activity this week with the realignment of the show map in process, calling for the rapid withdrawal of the weaker new offerings. Shifting around for next week will be followed during the week of September 27, with an influx of an exceptionally large number of new attractions, nine being listed for debut. Paramount interest, however, attended the premiere at the Cohan and Harris of "Welcome Stranger" which Sam H. Harris brought in after a record breaking Chicago run.

It was the second Chicago "smash" to reach Broadway. When "The Sweetheart Shop" came in several weeks ago with a crash box office record in Chicago and registered only moderately, there was some speculation as regards "Stranger." The first night audience's welcome was disappointing. The expectation that it was a "wonder play" was disappointed and there were exceptions taken to radical expressions of the Jewish hero.

There was plenty of comment among the showmen over the comparatively mild opening and the consensus of opinion was that an exceptionally wise first night crowd had passed over points which subsequent audiences would accord laughter to. The critics picked flaws in the construction of the play, but all agreed it was very good entertainment.

General opinion was that "Welcome Stranger" would regardless of the inauspicious start, be a great money maker and the demand early this week bore out the prediction. The show is playing to \$5 top. Some surprise was occasioned by extra advertising Wednesday calling attention to the sale of seats "one year in advance," a stunt rarely resorted to where a box office success is indicated.

The securing of the Hudson by George M. Cohan gives the latter two theatres, he already having the Cohan under his control for this season. Two of his new attractions will be among the arrivals for the 27th. "The Meanest Man in the World" going into the Hudson upon the east of "Crooked Gamblers" next week and "The Tavern" with Arnold Daly succeeding "Genius and The Crowd" which has failed at the Cohan.

The departure of "Crooked Gamblers" leaves but one Wall Street drama in the field, "Opportunity" at the 44th Street. It was frankly stated by the management that the show had been brought in too early. That goes for other attractions now classed as failures and about to take to the road or go to the store house.

The other new shows coming during the week of the 27th are "Broadway Brevities of 1929" at the Winter Garden; "Pitter Patter" the musical "Taught in the Rain" which goes into the Longacre which house goes dark next week upon the stoppage Saturday of "The Cave Girl"; "The Mirage" which opens the Selwyn's new Times Square on 42nd street; "Jim Jam Jem" Curt's new musical show which succeeds "Abraham Lincoln" at the Cort; "Don't Tell" the Scotch comedy with the Moffatts which is now in Canada and which relights the Nora Bayes; "Merchants For Venus" the Alan Brooks piece ("Dollars and Sense") which comes to the Punch and Judy and "Tattle Tales" the Jimmy Hunsay revue which is named to go into the Lyric, filling the date left open when "Brevities" was chosen to follow "Cinderella" at the Garden.

Next week figures as a switch date and three new attractions will bow in. "Come Seven" leaves the Broadhurst this week and will be followed by William Hodge in "The Guest of Honor" at the Broadhurst; "Seeing Things" quits the Playhouse, and Alice Brady comes in with "Anna Ascends" while "Foot-Loose" ends its engagement at the Little and "Marry, the Poor Girl," Oliver Morosco's first offering of the season, succeeds it.

The switches will send "A Man of the People" out of the Bijou after a two weeks' stay, "The Charm

School" moving back to the Bijou from the 39th Street. The latter house will get "Daddy the Next Best Thing," which moves over from the Shubert. The English success has been but a mild draw and it is questionable how well it will fare at the small 39th Street. The Shubert will be tenanted by the "Greenwich Village Follies" which moves up to Broadway from the Village on Monday. This attraction is regarded a musical "smash."

The critics gave Dixon's Lincoln play, "A Man of the People," a good set of notices, but the public shied off. The attraction started something around Chicago and whatever chances it had appeared to have been wasted in jumping it from the west before Drinkwater's "Abraham Lincoln" took to the road. The Bijou was guaranteed for 10 weeks at \$3,200 a week, a big figure for a house of such limited capacity. When the house was marked as open for time, a number of new pieces sought it, but the guarantee stood in the way. It is probable the backers of "The Charm School" assumed the guarantee in securing the house.

Wagenhals & Kemper have "come back" with a rush with "The Rat" at the Morosco. The play jumped to the lead in a non-musical division last week when it drew a gross of \$10,000 with the aid of an extra matinee Labor Day and a \$5 top. For its initial three weeks "The Rat" has played to \$10,000 gross. With it the other new dramatic hits are "Enter Madame," at the Garrick, and "The Bad Man" at the Comedy. Last week's new plays showed but two promising attractions. They were "Little Old New York," another Sam Harris attraction which opened at the Plymouth, and "The Woman of Bronze" at the Frisco. The first name is figured to have the better chance.

Beside "Welcome Stranger," a second opening came this week with David Belasco's presentation of Frances Starr in Knoblock's "One" at the Belasco. Doubt was expressed in the comment of the premiere. The attraction, however, is listed only until Christmas. That applies too to Belasco's "Call the Doctor," at the Empire, which gets Maude Adams as the holiday attraction. "Doctor" is drawing fairly well with about \$10,000 last week. "Way Down East," the Griffith film at the 44th Street, is drawing heavily. Last week found \$15,700 the gross and with cooler weather the feature should jump into the \$20,000 class.

The brokers are generally up in the air through business for the dramatic and straight comedy attractions suffering in the past week, as against the musical attractions now current in New York, that they tried to make an agreement with the managers regarding further buys. The managers, evidently also feeling the pulse and leathis to give up any of the guaranteed money, are holding the agencies to the letter of their contracts, and insisting on them buying for the new shows on the pain that they would be cut off of the shows that are hits.

For the attractions opening this week there was a buy of about 600 for "Welcome Stranger" at the Cohan and Harris, and Wednesday immediately after the opening at the Belasco of "One" there was a small buy looked for for that house on the strength of Miss Starr's personal following. The current list of buys number 20. If the Belasco is added there will be 21.

The shows listed are "Little Miss Charity" (Belmont); "Honey Dew" (Casino); "Century Revue" (Century Roof); "Welcome Stranger" (Cohan and Harris); "The Bad Man" (Comedy); "Ladies' Night" (Empire); "Call the Doctor" (Empire); "Enter Madame" (Garrick); "Scandals of 1929" (Globe); "Greenwich Village Follies" (Greenwich Village); "Crooked Gamblers" (Hudson); "Sweetheart Shop" (Knickerbocker); "Night Boat" (Liberty); "Gold Diggers" (Lyceum); "Spanish Love" (Maxine Elliott); "The Rat" (Morosco);

NEWS OF DAILIES.

Snyder, the famous Sella-Floto elephant, broke loose just previous to the afternoon performance in Flamingo, Kansas, attacked the other animals, hurling one cage 30 feet, and then tore through the tent and made for the crowd. He had been fed poison to kill him, when he resented the absence of his trainer, incapacitated by illness, and soldiers with rifles finally had to be called. They fired several volleys before they killed him. The other animals, because of their fright, could not be used at the evening performance.

Billie Wedgwood, the Newport debutante who has been concerned in a suit for a \$50,000 estate, has joined the cast of the Mitzal show, "Lady Billy." Some publicity resulted, but not as much as would have been the case if the Henry W. Savage office had had a sharp eye to advertising values. They merely announced it and let it go at that.

Robert Whittier, who is appearing in "An Enemy of the People," by Ibsen, continued in his part last week despite alleged attacks made upon him by Frank M. Wilson; 4 Frank Rodgers, each of whom was fined \$10 by Magistrate Douglas. The assault occurred at a Turkish bath. The actor attributed it to animosity aroused in some minds by the play.

One peach of a press story—only it is probably true—landed in the World Wednesday in connection with "Spanish Love." Vincente Martinez, son of a wealthy Spanish family, was deprived of funds by them to prevent his marriage to the little dancer, Juanita Canos, now at the Maxine Elliott, so he worked his way over on a steamer.

Marc Klaw returned from Europe last week on the Adriatic and announced he had secured four works for production by himself or his sons. They are "French Leave," by Reginald Berkeley; "Cook," by Jerome K. Jerome; "Flying It for Archie," by Ian Hay, and "Holland-Weichen," a Viennese operetta by Kaiman.

Ida Von Clausen, after four days of married life with Raymond H. Maybury, picture actor, started suit for divorce last week. She stated she had married him to get rid of him. Countess Von Clausen has had a hectic career, including six months on Blackwell's Island after being judged insane.

Demarys Eastman, declaring she was a friend of Olive Thomas and had taken creosote by mistake, was removed this week to Bellevue Hospital and later sent to her home, 149 East 40th street, where it was said she was the wife of Jacques Bustanoby, the restaurant man.

Charles Hanson Towne, one of those in a box at the opening of "The Bad Man," is now announced will put Porter Emerson Brown's play in novel form.

A crowd of Wall Street brokers appeared in the mob scene of "Crooked Gamblers" Monday night and the show got some attention in the dailies.

The Hippodrome last week entertained the officers and crew of the Spanish battleship "Alfonso XIII."

Tom Burke, the Irish tenor, will sing for the benefit of St. Bernard's Catholic Church at Saranac Lake on his arrival here. The worthiness of the cause was brought to his attention by William Morris, his manager. Gov. Smith and Mayor Hylan will go up for the occasion.

Rehearsals of "The Treasure" by David Pinski have begun. To the regular Theatre Guild cast Celia Adler has been added.

Cornered by reporters in Philadelphia, where Ann Pennington lived as a girl, George White admitted he was engaged to marry her "if she says so."

Madge Kennedy has begun rehearsals of "Cornered," a Henry W. Savage production.

"Follies" (New Amsterdam); "Little Old New York" (Plymouth); "Tickle Me" (Selwyn); "Paddy the Next Best Thing" (Shubert).

On the cut rate list were 14 attractions Wednesday, with the demand a general flop for the Wednesday matinee performances after the two days of holidays. Orchestra seats were selling for "A Man of the People" (Bijou); "Come Seven" (Broadhurst); "Scrambled Wives" (Pulver); "Foot-Loose" (Little); "Cave Girl" (Longacre); "Toldkin" (Park); "Seeing Things" (Playhouse); "Lady of the Lamp" (Republic). The balcony list included "The Charm School" (39th Street); "Little Old New York" (Plymouth); "Blue Bonnet" (Princena); "Crooked Gamblers" (Hudson); "Opportunity" (44th Street); "Little Miss Charity" (Belmont).

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (40th week). A week added to run, show leaving end of next week and opening at Blackstone, Chicago, Sept. 27. Got over \$10,000 last week with extra matinee on Labor Day. Indications are it could have remained longer.

"Bad Man," Comedy (3d week). No question about this one having caught on. Got \$9,500 last week in this limited capacity house. Is among the leaders in demand.

"Blue Bonnet," Princess (4th week). Picked up somewhat this week.

"Call the Doctor," Empire (3d week). Has been doing good business downstairs, last week's takings going to around \$10,000. Is booked here until Christmas, with Maude Adams the holiday attraction.

"Cave Girl," Longacre (5th week). Showed early promise, but has failed to catch on. Closes this week. House dark next week, reopening Sept. 27 with "Titter Patter."

"Cinderella on Broadway," Winter Garden (13th week). Has another week to go. "Broadway Brevities of 1929," the George LeMaire show, comes in Sept. 25. "Cinderella's" run one of the shortest for the Garden.

"Come Seven," Broadhurst (10th week). Going out this week. Figured it would have had a better chance had it been brought in later in the season. William Hodge in "The Guest of Honor" succeeds next week.

"Crooked Gamblers," Hudson (18th week). Around \$10,000 last week, but that figure not profitable with this company. Another show brought in too early. Going out next week. The Meanest Man in the World, a Geo. M. Cohan attraction, succeeds Sept. 27.

"Enter Madame," Garrick (5th week). This comedy drama ranks with the leading three non-musical hits of the new season. Playing to capacity. Will move uptown in two or three weeks. Fulton may berth this hit.

"Famous Mrs. Fair," Miller (29th week). Has two weeks more to go. Business held up well last week, with nearly \$8,000 in. One of the summer stickers and sure of excellent road season.

"Follies," New Amsterdam (13th week). This house is scheduled to get the new "Hitchy-Koo" show, already opened out of town. Continued big takings of Zigfeld's "Follies" makes "Hitchy-Koo" debut indefinite.

"Foot-Loose," Little (19th week). Going out this week, stay having been extended longer than figured. Takings have been small for some weeks. "Marry the Poor Girl," a new Morosco production, succeeds next week.

"Genius and The Crowd," Cohan (2d week). Did not figure as a success at premiere and has failed to show strength. Will stop next week. Arnold Daly succeeding in "The Tavern," a Geo. Cohan production.

"Gold Diggers," Lyceum (50th week). Running close to capacity at every performance. Drew \$14,800 last week without a Labor Day matinee.

"Good Times," Hippodrome (4th week). Running far ahead of takings for similar period last season. Played to \$20,000 on Labor Day at holiday scale and \$16,000 Saturday. Gross for week \$36,000.

"Greenwich Village Follies," Greenwich Village (3d week). Doing all small village theatre can hold. Moves to Shubert next Monday. Is one of the new musical smashes.

"Happy Go Lucky," Booth (4th week). Getting good though not big trade. Show acclaimed an excellent comedy with a fine cast. Extra advertising calling attention to show's merit used by management.

"Honeydew," Casino (3d week). Credited with a fine score. Business to date good, though not big. Getting between \$11,000 and \$13,000 nightly and figures to have a good chance.

"Irene," Vanderbilt (43d week). Played to nearly \$11,000 last week. That means capacity throughout the extra matinee Labor Day and the night performance on that day at holiday scale permitting the lift in gross from the regular takings of around \$15,700 weekly.

"Lady of the Lamp," Republic (5th week). Stood up as well as expected last week and is figured to have a good chance.

"Ladies' Night," Biltmore (4th week). Is the leading farce of the new season and is getting a good play both at the box office and in the agencies. Quoted at \$11,000.

"Little Miss Charity," Belmont (3d week). Agony support in helping this attraction, and business for the second week was good. Small house, however, keeps money capably small for musical show.

"Little Old New York," Plymouth (2d week). Opened Wednesday last week, getting excellent notices. Has shown increasing strength since premiere, and figures to rank with the hits. Per-

sonal success for Genevieve Tobin, formerly in vaudeville. "Lightnin'" Gaiety (104th week). Looks like the Babe Ruth of Broadway's attractions. Extending its record-breaking run and playing to capacity. "Man of the People," Bijou (3d week). Critics like this play on Lincoln, but public has dodged it. Will be withdrawn Saturday. "The Charm School" moving back from 39th Street. Latter probably assumed 10-week guarantee of house made by Thomas Dixon at \$3,200 weekly.

"Night Boat," Liberty (13d week). Ranks with "Irene" as the leading musical holdovers from last season. Pace still excellent, with another big gross last week, aided by holiday. Looks good until Thanksgiving.

"One," Belasco (1st week). A drama starring Frances Starr; opened Tuesday night.

"Opportunity," 44th Street (5th week). Will outlast "Crooked Gamblers," the other Wall Street play, which started at the same time. Business around \$8,000 weekly, cut rates adding.

"Paddy, the Next Best Thing," Shubert (4th week). Has been getting around \$200 nightly, small pickings, especially for house of this size. Will move to 39th Street next week, being succeeded by "Greenwich Village Follies."

"Poldakin," Park (3d week). Booth Tarkington piece; opened Thursday last week. George Arliss starred. Show deals with Bolshevik movement, which may limit the draw.

"Poor Little Ritz Girl," Central (8th week). Picked up last week, with the gross going to around \$15,000, aided by the holiday start.

"Scandals of 1929," Globe (15th week). Has two weeks more to go. Was one of the summer's leading musical attractions. Fred Stone in "Tip Top" to open Oct. 4.

"Scrambled Wives," Fulton (7th week). Extra matinee Labor Day jumped gross to around \$7,500. Showed strength too late in the week.

"Seeing Things," Playhouse (14th week). Final week. Going on tour. Attraction guaranteed getting little over guarantee figure, but has a chance on the road. Alice Brady succeeds next week in "Anna Ascends."

"Spanish Love," Maxine Elliott (5th week). Is by same authors who delivered "The Rat," the leading hit of the new attractions thus far. "Love" has been doing fairly good business. Most of draw is on lower floor.

"Sweetheart Shop," Knickerbocker (3d week). Played to around \$15,000 last week. Is showing moderate strength and may increase pace.

"The Rat," Morosco (4th week). Is now leader among the non-musical shows. With an extra performance last week it got \$13,000. In first three weeks it drew \$45,000.

"The Charm School," 39th St. (7th week). Moves back to Bijou next week. "A Man of the People," which secured house under guarantee, leaving. "Paddy the Next Best Thing" moves from Shubert to 39th Street.

"Tickle Me," Selwyn (5th week). Played an extra matinee Labor Day, which helped in gaining the biggest gross since opening. Played to \$24,500 last week. Easily leading the new musical shows.

"Woman of Bronze," Frisco (3d week). Opened to good notice. Being one of the earliest dramas in is regarded as standing a good chance.

"Welcome Stranger," Cohan & Harris (1st week). Opened Monday night. Reviewers favored performance, though no extravagant praise awarded it. Long Chicago run may have led critics and first-nighters to expect too much. Conceded to have a fine box office chance, but premiere not sensational and under expectations.

SEVERAL IN CHICAGO GETTING OVER \$20,000

Huge Business Starts Off Fall Box Offices.

Chicago, Sept. 15. The season started off with tremendous business in almost every house in the loop, the bright spot of the week being "Buddies," at Woods' theatre, going to beyond \$20,000. "Aphrodite" opened on Saturday, tickets selling at the scalpers at \$75 to \$100 a pair. Sunday morning papers carried special news stories on the opening. Through a jam in bookings the Shubert's remains dark for another week.

Estimates for the week: "Transplanting Jean" (Powers); (Continued on Page 19.)



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133 West 40th St., New York

MARY MARBLE and Co. (3).
"My Home Town" (Comedy Sketch).
 19 Mins.; Three.
 Colonial.

The sketch is the work of the ever busy Maude Fulton, framed as a vehicle for Miss Marble and her infectious gaggle. The stage is set in a dressing room in a rubic theatre in the town of Peru. Miss Marble is the actress, returning after years of seeking a stage career to play the town she had left, where dwells her husband and baby, deserted in the pursuit of a career. There is a lot of talk between the actress and a girl member of the company while they are making up. The dialog covered the explanation that she would love to go back to Joe and quit the weariness of the one nighters. In the course of this Miss Marble is metamorphosed from the middle-aged woman to a bid in jumpers by the application of make-up and a wig of blonde curls, an astonishing transformation which kept the audience at the Colonial deeply interested. The talk has much of humor and a touch of interesting philosophy, not to speak of giving opportunity for the squeaky Marble gaggle that has served the actress so well. For a surprise finish—only the disclosure does not come altogether as a surprise—it is revealed, just as the star is about to begin her performance, that the manager of the theatre is her deserted husband, now grown rich and burning with anxiety to take her back to his arms. A neat touch of human interest is sprung when she would refuse to go on with the performance and in reply to the bullying of her husband she exclaims, "You brute, like me." Another comedy bit but one that seemed to slip was the appearance of a tall youth, the property man, in response to her demand that her baby be produced.

FRANCE and HAMP.
Songs and Talk.
 19 Mins.; Full Stage One (special).
 23d St.

A boy and girl of very nice appearance, working in a special act that looks good. That in itself was enough to make the 23d street audience take notice after what they had been watching. On No. 3 the pair had nothing to worry about over what had gone before and just breezed through, working quietly, smoothly singing five songs and finishing nicely. The girl uses a French accent, even making a speech in that tongue for an encore. Mr. Hamp opened alone at the piano with his partner entering after the song and singing three herself. What conversation there is in light and serves to fill in between numbers, also bringing a few laughs here and there, but it is upon their appearance and delivery of numbers that they depend. That sent them away with the honors for the evening. The girl makes one change on the stage, her costumes being in harmony with the act behind her.

LORNER GIRLS and CO. (1)
Piano, Singing, Dancing.
 14 Mins.; Full Stage (Spec Hangings).
 American Roof.

The act may carry more production than shows on the Roof. A velvet hanging, piano lamp and piano are the only accessories. The girls open in pretty white summery frocks with crownless hats singing a Southern melody. Discarding the hats and waving red ostrich plumes they offer an unintelligible lyric that is completely lost by their improper enunciation. A double dance follows and while they change a male pianist offers a piano solo fairly well executed. Next in sailor blouse and hats they do a double eccentric dance acceptably. "Dardancin" is used by the pianist as a solo following and the last dancing number is an eccentric Russian dance with some "boob" steps with appropriate costumes. The act in its present shape is a flash for the smaller houses. It was very mildly received at the Roof, in third position.

MELLEN and RENN.
Violin, Talk and Dancing.
 12 Mins.; One.
 58th Street.

Good little small time comedy offering. There two boys in the act, which is opened by one starting to play the violin off key. He is interrupted by his partner who starts a routine of talk trying to sell something to the audience. It is the old fashioned book idea, but it gets laughs from the small timers. The boys later go in for some dancing with rubic stuff predominating. Their double dance at the finish sent them away nicely.

BOBBY HEATH and CO. (3);
Piano and Songs;
 18 Mins.; One.
 Fifth Avenue.

Bobby Heath is carrying a corking girl, a piano accompanist and a singing plant in one of the boxes in his current offering. He opens the act with a resume of the songs of the past which he wrote, and then goes on to tell that he will display this year's crop from his pen. Then he proves that Tommy Gray is a bad runner. Tommy doped it that the coppers had nabbed Ponal just in time to prevent his becoming the hero of a comic song. No, Tommy, they didn't let him get away with even that much. Heath has a Ponal song as the melody of "Mr. Doodle," and it gets over with the audience. Then the first waltz of the act comes along with the "Adam and Eve" song. She is a pippin, this apple porter. She has a pair of Frankie Bailey's and a manner of using them that will make some production manager see another Louise Groovy in her. She is cute, has a pleasing little voice and a lot of personality, and—those what-cha-calls! And those latter are some! Heath and she work double for three numbers, namely, "That's All They Do," "Aw, Come On" and "Light on Your Knees." The latter is a right pleasing little melody, and the act is over nicely when they finish with it. Then for the encore the plant is dug from the bag for a repetition of "Aw, Come On," which gets to the house. It practically stopped the Fifth Avenue show. The act is there, especially the girl in it. There is nothing to indicate who she is.

WILLIAMS and PIERCE.
Dances and Songs.
 11 Mins.; One and Full Stage.
 (Special Hangings).
 Harlem O. H.

This team has been out for some time, but they have strengthened their offering lately, adding a full stage bit for a dance number near the close. For it they use special silken hangings also dressing their work in one with a neat drop. They enter as links with carpet bags and, after a lyric, explaining they have come to the city to try acting, there is a dance followed by a costume strip which discloses more conventional stage attire. Both boy and girl are neat and both are clever dancers. They use "When I Am Good, I'm Loose" as a duet with a double dance number following. The gracefulness of the girl standing out. The man is tall and slender and displayed something in an eccentric number alone. His partner singled him, with a society, trundling in on a toy motor car to sing. The searchlight of the toy was a mirror arrangement and was flashed into the audience. Worked in a spot the bit might be more effective. The turn is a classy one for the three a day little.

"YANK."
Trained Dog.
 16 Mins.; Full Stage.
 Royal.

The dog to this turn has been renamed. It was formerly known as "Svengali" and the other routine was about the same as the renamed version. An unusual arrangement of "thought transmission" starts with the dog barking the age of members of the audience, barking the count of the number of fingers held up by members of the audience and answering commands from the trainer. The most amusing piece of business was the dog attempting to play a piano and actually banging down the keys alternately with his paws. The act entertained at all times, but is a trifle slow for an opener. The time of the turn varies in accordance with the mood and responses of "Yank" as he works faster some shows than others. The trainer is a good showman.

ALLEN GRAY and Co. (1)
Music.
 12 Mins.; One.
 23d St.

On No. 2 with a girl as a page and two kid "plants," (the former superfluous). Allen Gray has some talk that could stand rewriting. He delivers it in a monotone, up to the time the kids stepped over the lights it looked like hard shelling for Mr. Gray, but with the added help and the rugged appearance of the two boys he managed to get a small amount of comedy out of the situation. A revision of his straight of hand tricks would help as the present routine fails to hold anything above the ordinary. A switch in the monolog would do no harm as the act couldn't get much less in the way of returns than it did Tuesday night.

SAMMY WESTON and MELODY CHARMERS (3).
Singing, Dancing and Piano Playing.
 20 Mins.; One and Full (Special).
 23d Street.

Sammy Weston is a singing and dancing juvenile. Assisting him is Gladys Puchee, a dancer, and five female pianists. The act in general seems to have been suggested by the Will H. Ward turn, which also uses five girl piano players. Possibly it's the Ward turn, without Ward. At that, while the act reveals the Will Ward turn, the basic idea really goes back to the old Jesse Lasky "Pianophiles" of a dozen years ago. Weston opens before a special black and gold drop in one with a song. He has a good singing voice, dances well, and registers a high score on appearance. The five piano players and Miss Puchee are introduced in turn by means of Weston's opening number. Then the act goes to full stage, where the five pianists play solos and ensemble stuff, and vocalize with good results. The pianists are referred to as the Misses Doll, Schmeer, Stefway, Knabe and Weber, all names of standard piano makes. Miss Puchee makes several very pretty costume changes during the act and hands individually with dancing. The act holds plenty of entertainment and constitutes a first rate flash feature turn for the pop houses. Nell Wood is listed as the producer.

RENNE NOEL and CO. (3).
"A Nine Days Wonder." (Playlet).
 17 Mins.; Full Stage.
 Harlem O. H.

Miss Noel appears to be a new-comer in vaudeville and may be from stock. She has selected a playlet out of the ordinary, for while the average stage sketch uses the triangle for plot, "A Nine Days Wonder" tells the story of stopping a marriage that would have turned out unhappily. The title is a bit expansive nor does it seem to fit. The action takes place in the home of two sisters. One is a widow. She has wed unhappily and is bent on stopping her sister from falling into the same error when she finds out the would-be bride is in love. The husband to be was the man the widow had been in love with before her ill fated union and the finale finds her taking the place of the bride at the impending ceremony. There is a slavery bit, very well cast. The bride looks young but is weak on enunciation. The groom impresses as being too near to middle age. Miss Noel's work is good, without the role calling for pyrotechnics. She has chosen well and may be heard from later in the better houses. The present vehicle should have a ready demand in the three a day time.

FIVE MUSICAL QUEENS.
Songs and Musical.
 16 Mins.; Full Stage (Special Hangings).
 American Roof.

This combination looks like what was formerly the nucleus of a seven-act. The former act carried a couple of female comedies but the present offering is a straight musical one with two of the girls stepping out for vocal numbers. All play brass instruments and the same costume is worn. The vocal numbers are "I Told You So," and "Your Eyes," both to piano accompaniment and well rendered. The brass repertoire is a succession of popular melodies and medleys with a jazz finish. All the girls are capable musicians and make a pleasing appearance in the black dresses and hats. The horn, trombone and cornet solo broke up the ensemble pieces and were above the average. The last number was a medley of popular melodies with the cornet solo using her fingers as a "mute." They went over with a bang on the Roof.

WARREN and MABEL.
Songs and Talk;
 11 Mins.; One.
 Fifth Avenue.

This is a small time couple who are delivering a small time routine in a small time manner with a small time result, after which there is nothing left to be said, except that they will do for the small time. The opening is one of those "meet me at the corner with your left shoe in your hand" things and he meets the wrong girl. Some gagging with the man constantly repeating "put that in your little book," which instead of being funny through the repetition becomes tiresome. The man then essays a little stepping in which he gives indication that at one time he had gone in for acrobatics. A couple of verses of a topical comedy song failed to get anything.

"LIBERTY GIRLS" (3)
Musical.
 15 Mins.; Full Stage (Special Drop).
 5th Ave.

The "Liberty Girls" are nine young women who play brass and reed instruments. Besides there are a couple of special drops, one having a huge Uncle Sam painted on it. This is for red fire effect climax. After that there is the personableness of the young women. For musicians they look extremely well, for a group. But their music is at no time vaudeville. They stick to old melodies, march numbers and those tunes that must be the easiest to play since brass combinations for years past have played them. This act appeared in vaudeville around New York about a year ago. Where they may have been since it is difficult to imagine. But vaudeville doesn't want it, big or little time. For the big time the act is now valueless; for the small time too expensive for possible results. With another program of more melodious and faster music the girls might have a chance. But there is no chance nowadays on the variety stage for a band of musicians who go through 15 minutes of continuous playing without hitting a single rag or jazz note. In brief, the "Liberty Girls" are too concertly, since.

CLEVELAND and FAYE.
Comedy Talking (Blackface).
 14 Mins.; One.
 American Roof.

The act embraces the idea of a traveling medicine doctor and his horn playing assistant. The Doc frames for the "pitch" pulling a funny spiel about his wonderful medicine and the comic tries to interrupt repeatedly and introduce his horn specialty. The comedian is suffering hunger pangs and the Doc describes the ingredients of his cure, naming luscious dishes. The comic's suffering is worked up for big laughs at this point, climaxed when his abdomen distends and explodes. The Doc then offers to cure anyone in the audience and leaves the stage for the lower floor. At each complaint relayed from the Doc to the comic on the stage, the latter replies with a comedy diagnosis. The finish is the Doc singing a ballad in a pleasing voice with the comedian seated, pantomiming and joining in for harmony on the late bar. It's a corking two-man comedy act and can play anywhere. The straight man is one of the best in his line and the other artist a capable laugh puller. The vehicle may be a slight infringement on Chas. Kenna's street fair but this pair get more out of it than the original. They stopped the show on the Roof in fourth position.

FLANERTY and STONING.
Comedy Singing, Dancing, Talking.
 14 Mins.; One.
 American Roof.

Girl starts solo, comic in ill fitting dress suit with red tie and Napoleon hat, interrupts her. Then a routine of released gags and a good eccentric burlesque solo by the comedian while she changes to a white, décollete gown to sing "Johnny and Me" in a mild pleasing voice. She pulls a graceful solo dance with good kicking following the song. Another dance by the male followed by "Daughter of Rosie O'Grady," where she joins him after another change to a pink décollete and they finish with a well executed waltz step. The comedian has unusual possibilities but is hampered by the moth eaten material. He is a good huffer, can handle dialogue and also contribute some funny falls. The girl is a fair huffer and wears clothes well. With the proper vehicle this couple would advance.

TAYLOR HOWARD and THEM.
Comedy Talk and Songs.
 14 Mins.; One (Special Drop).
 Fifth Avenue.

The "Them" in this act is (or are) a girl and four animals, three dogs, and what looks like a raccoon. There is a special drop supposedly of Times Square, but whoever painted it got his building all backwards. Howard is the traffic cop on the crossing and the girl pines with a little flip flirtation stuff. After this the dogs are brought on one by one for a little flash of comedy and the raccoon also brought into the picture. All of this is "one at a time" stuff. The raccoon would undoubtedly clean up for all the others, including the English bulldog, if he was ever loosened on the stage with them. The talk and song stuff is of the regulation small time type. That is about all that the act can expect to play.

LALLA SELBINI and NAGLE.
Violin, Dancing, Singing, Acrobatics.
 9 Mins.; One (3); full (6).
 Fifth Avenue.

This looks like a new frame-up for Miss Selbini and she certainly is packing a lot of variety into nine minutes of time that she and her partner occupy the stage. The act is opened by Miss Selbini playing the violin. The partner, who appears as a cat throughout the act, responds to her calls for a little comedy scene in one. In full stage he works with the little bike rider in a series of acrobatic leaps and fills in the picture while she is dancing and riding. For the greater part of the act Miss Selbini works in tattered garb of a flowered material, but for her final bit she strips down to the famous blue and white union suit and does some riding on a bike camouflaged as a butterfly. A pretty conceit and effective for stage purposes. The act can open or close in the big houses and fill in time almost any spot on a small big time show.

ALMONT and HAZEL.
Singing, Dancing and Talking.
 15 Mins.; One and Two (Special).
 23d Street.

Man and woman. Two special drops are carried. The first a sea-shore drop hung in one and the other a snow landscape in two. Act opens with exchange of gags. Woman waits eleg while man changes from street attire to comedy bathing suit and long wooden shoes. More talk, mostly made up of tried and true puns, and very old conversational stuff. Song and dance by the man next featuring the long shoes. Woman singles with more stepping. Act goes to snow landscape in two next where the man, clad in white tights and fur-trimmed jacket and wearing ice skates, does a waltz step and back dance atop a five-foot set tree trunk. A stereotyped snow flake effect is used for the ice skate dance. Toward the finish of the ice skate dance the woman plays an accompaniment to the taps on sleigh bells, the sleigh bells being concealed behind a hanging piece representing a tree. The turn is reminiscent of the type of acts popular at Pastor's 15 years or so ago. It is so old fashioned that it should be new for the majority of present day vaudeville patrons. Both, by their accent, seem to be English. The man's long shoes suggest he might be Tom Almond of Tom and Edith Almond. If either of the team or both have appeared over here they have undoubtedly been away a long time. The whole routine of talk now used should be replaced by more modern material. The long shoe dancing by the man and the scenery will pass the act as an opener in the pop houses.

D'AMOUR and DOUGLAS.
Acrobats.
 6 Mins.; One.
 Fifth Ave.

Here is a team of hand to hand acrobats that work with splendid ease and impress the audience that what they are doing is just about perfect in the way of acrobatics. Their return was generous applause at the Fifth Avenue where they closed the show. The boys work somewhat along the style of the Rath Brothers and there is a final encore stunt that in itself assures them a hit. There is a special chair used for it. The understander stands on the chair and hooks his feet into straps, bending over the back of the chair and touching the floor with his shoulders, then taking the top-mounter into a hand to hand raises himself. It is a mighty showy trick that wins a big hand, especially as it follows a clever routine that the boys put over with a snap.

BARTON and SPARLING.
Song and Talk.
 15 Mins.; One.
 American Roof.

These two boys split the honors for the Roof show Monday evening with another turn and probably could be called favorites in the betting. One works straight, the other as a messenger boy, coming on late, and induced to sing by the former. They were "over" as soon as the little chap started to warble. A very good voice this boy has along with some personality and knowing how to get a song across. There is some talking which got a few laughs and served to fill in, but the major part could be cut down. The more singing the boys do the better the house is going to like it. A little headwork in selecting numbers and the boys have got themselves a turn they can't fail to score with.

CRITICS AND CRITICISMS.

This department was first entitled "The Come-Back." It will remain as above.

This department is open to any one in the profession who wishes to take issue with the criticism of an act, show, play or picture made by any Variety reviewer. Professionals are invited to express their opinion of the critic or the criticism as freely as they may wish. They may be even more free and frank in their comment, if they think it necessary, than was the Variety reviewer in the original criticism. No member of Variety's staff will hold any ill feeling as a result of such expressions of opinion. Letters from lay people will not be published.

New York, Sept. 11.

Editor Variety:

Those who have entered vaudeville within the last ten years will be unfamiliar with the signature attached herewith, but there will be a great many in vaudeville who will remember the name as signed many times in Variety and other theatrical trade papers. This writer served so long his combined "string" would measure a mile or so of printed estimates that sometimes expressed agreement with the artist's own opinion of his act and sometimes disagreed.

Let others say what they will, this writer always found it easier to say pleasant things about what he saw on the stage than to feel (in fulfillment of his duty) the necessity to write of apparent flaws in the offering of so many people trying to make a living with their native or acquired talents. And it is a certain principle of criticism (which I honestly believe is always aimed to be constructive) that not always should be adverse opinion of an offering be rightly considered "a rip."

In the days of this writer's service on Variety it was subterfuge of the indifferent and, too often, incompetent entertainer to spread what has since become known as "propaganda" in effect that a "pan" in Variety was the outcome of non-advertising. Here let me say that never in my term of employment on Variety was I ever told that an actor on any bill I was assigned to write about was an advertiser or non-advertiser.

The editor used to write the name of the various theatres on little slips of paper and these slips were handed around with money to pay admission in houses where the courtesy of admission at that time was not extended to this paper. We

saw the show, wrote our report (or criticism) and turned it in.

If anybody who has read this far wants to know about the method this writer employed in pursuing the work of criticism, here's the formula:

For every line of vaudeville endeavor—song, dance, acrobatics, sketches, musical, single, double or mob formation—there was an act always in mind that represented to the writer the best of its particular type. These standards remained as guide until another act was disclosed that proved itself better. So it was that each specialty was judged by the standard of "the best" and the narrowness of its approach to the "oracle" governed the flow of adjectives.

Not that every act was mentally put to rigid test that praise might be given. There might be an act on small time that didn't seem to belong there, the house it was playing had nothing to do with the obvious merits of the offering. It seemed to me that I knew a good act only because I had seen other acts of its type that were not so good. The gauge of comparison seems enough, to me, for just criticism. If it is justly balanced and recorded.

And apart from all this there was, in my formula, regard for the manner in which those who paid their money to see the show accepted an act. Great noise from the back rows and standees, ironpalmed clatter from two or three scattered sections of the house—throw that out! But when the applause was general, smiling faces reflected satisfaction and there was a sense in the air of money spenders well pleased then was the time to report that a vaudeville act was fulfilling its mission—even if it did not measure to the standard my code exacted.

Walter ("Walt") K. N.H.

PALACE.

There was too much show at the Palace Monday night. It ran until 11:30 and could have easily ended at 10:30 with the George Jessel revue. There doesn't appear to be a plausible reason why a revue should not close a bill. Only in this instance it would or might have meant cutting out an act or two, making the program slimmer in the billing. The Palace held another closing number, if so wanted—Henry Santry and his band. They can close with a whomp if they want to.

Mehlinger and Meyer were next to closing, following the revue. They did not take an encore, finishing at 11:10, doing 15 minutes. The encore was there if they had wanted it. The Nightingales closed with their peeing turn. What remained of the audience appreciated the peace and applauded, but it was an impossible spot, especially for a quiet act. Opening intermission might be a preferable position for an act of this kind on any bill.

The Santry act had the spot, closing the first half. It's a return for the Palace. Monday night the house was without programs, so most of this is from memory. Low Duckstadter was No. 4 with his presidential monolog. He is typically timely, of course, and has excellent monolog material. He stretched it a bit at the encore, but finally got the punch over. The former invite to the audience for jokes is not in now. Duckstadter will be in high favor as a turn until election. His talk is brought right up to the moment of his stage appearance.

Oakes and DeLeon opened the performance, starting early. Then the Le Gruchs with their remarkable contentment and their score was decided. Slight applause greeted their entrance, a certain sign of popularity in vaudeville when it's on the level, as this was.

Winston's Son Lions was No. 3, an act that could have taken the closing position. It's a vaudeville stage attraction. There has been none like it in the skilful manipulation of the scale as against the humans, two girls in union suited costume. Mr. Winston is likely who tells the house of the different tricks. He handles himself and the stage nicely. It's a sure fire novelty act and makes people think how it is possible to so thoroughly synchronize the several seals with the water tricks of the girls.

After intermission George MacFarlane, with songs and a pianist, to a wallowing success. Mr. Mac-

Farlane did not tell stories, just did songs in that pleasant way peculiarly his own, and he stands among the very best of vaudeville's singers of popular songs.

The Jessel revue, "Troubles of 1939," ran 55 minutes. It has several phases, opening and closing with scenes that carry heart touches, that of a Jewish mother and her son. The company has about 17 people, 5 of whom are chorus girls. Among the principals none attract any particular attention excepting Jessel and the woman playing his mother. No one could have done the mother any better. Her performance is equal to the entire act. Jessel has a good piece of property that can stand cutting. There are laughs plentifully distributed and the music runs catchily along, with one or two numbers standing out through their melodies. Jessel, with Al Lewis (Lewis & Gordon), wrote the revue. It covers a lot of ground in the time limit for an act of that kind, but it's a certain vaudeville card, and still needs attention to make it faster. The ending is a slow one, unusual for acts of this sort and tending to take away from an applause finish.

The Santry band, 10 players, with Santry leading and singing, is a walkover. It's another different kind of a turn in its class. Santry, harrising the "Good-Bye" song, carries the turn right along with his own work and music. No small part of the latter is the arrangement, also orchestration. The final encore seemed one too many, though. Mr. Santry is of good appearance and with a very likeable voice. His comedy methods are simple, direct and effective. He believes in brevity and gets his results in that manner. When the leader of a jazz band without becoming a Creator, as did Santry Monday evening, he doesn't have to worry about his stage career.

The house was jammed. It was the ending of a Hebrew holiday.

Time.

COLONIAL.

The banking family played both with the Colonial bill Monday night. There were two substitute acts, Herman Timberg harrising for Brown and Oriskany and Billy Arlington for John Gloran and La Petite Marguerite. To make it more difficult, Yvette Regel arrived too late to open the intermission and there

was a twist to make the show dovetail. At that, the rearrangement worked out happily. For Miss Regel in next to closing spot did 24 minutes, assisted by her husband, Johnny Hooley, and left the house asking for more. There was only a fair house downstairs despite the holiday, although upstairs was a sellout.

The frameup of the show was excellent. The early numbers, with the exception of Mary Marble and Co. (New Acts) were well within 15 minutes and made for a fast moving selection, while the longer turns came along toward the end. The show was half an hour too long. Miss La Toya's dog models came on at 11:15 and the audience became impatient. It was a pity to waste so pretty a number. It should hold any audience ordinarily.

The Hamadells and Deyo made a slightly opener. The two girls and man do nothing spectacular in their dancing, but the dressing of the turns is bright and colorful and the light features carry the number. Gigelow and Clinton are an average two man singing turn with bits of amusing comedy contributed by the man at the piano and a routine of crotchety rag numbers.

Timberg was right at home. The salesman song made a fair opening and from that he went to a climax of applause in the dancing finale, a bit of stepping that belongs to the younger and nobody else. Meanwhile the violin stuff got across emphatically.

Pearl Regay and her five Jaxxites picked up the specialty pace again after the slight let down inseparable from a talking sketch. The intervening item being Mary Marble and Co. The dancing act has a varied assortment of material which holds attention progressively and finds an effective high spot where the high spot should be—at the curtain. Miss Regay's acrobatic stepping is well worth watching and the whole offering is prettily presented. In her earlier dances Miss Regay has an awkward trick of ending her dance in the middle of the stage, taking a bow and walking all the way to the wings. If she finished to one side she would avoid a delayed exit and make for faster working. The boys also did not pick up their bits quickly and the going seemed to be halting.

Billy Arlington with his four-act and its rough clearing got away with a substantial hit opening the second half. The way the audience took to the talk and the discordant music was astonishing considering the decided liking they displayed for the earlier offerings. The act occupied 25 minutes and took four bows at the curtain.

Joe Morris and Flo Campbell were a laughing hit, the by-play with the comedian in the box going especially well. Miss Campbell looks particularly well in her final costume of rhinestone-trimmed bodice and black jet harem skirt. Her dancing throughout gives the combination class.

Ben Welch made another 20 minutes pass agreeably. He has a capital line of talk, some of it with surprise twists. The exchange of talk with the orchestra leader in a Tinney did not go so well. The Hebrew patter was better laughing material.

It was within a minute or two of 11 when Miss Regel came on, a time when a simple, unpretentious number such as she offers might be expected to meet its severest test. She did 34 minutes and they wouldn't let her go. Her method of getting over "Swanee River" with a verse and chorus in subdued voice and a burst of vocal fireworks at the end is a wonderful applause getter. It brought her back for half a dozen bows. Then she brought Johnny with her and the pair did "I'm Sorry I Made You Cry." You would think that would get them much at this late day, but it did.

Miss La Toya's Models were doomed after that. Anything in the way of a dumb act couldn't have survived at 11:30. They would have walked out on Harlow's three rings. The turn deserved better treatment, for the still poses of the dogs are extremely pretty and the effects splendidly set out with clever lighting effects.

RIVERSIDE.

A rather ordinary layout at the Riverside this week, minus a "name" of any great importance from a big time standpoint. Monday night there was a capacity house in the box office benefiting through the fact of it being the Jewish New Year. James J. Morton is officiating as announcer, appearing before each turn and telling briefly in his "nut" style who is coming next and what they are to do. It's too bad Mr. Morton through lack of time could not make his preliminary descriptions a bit longer. As it was he stopped over at least a laugh or two each time he delivered his rambling tabloids.

The first half ran along at a funeral pace until Mehlinger and Meyer, fourth up, woke 'em up with their pop song routine. The act was programmed next to closing but changed places with Grace Nelson. Mr. Mehlinger interpolated a couple of days between his vocal numbers which went fairly. The one about having the hat check privilege in a synagogue seems to be going the rounds again. Frank Tenney and Ed. Wynn are both doing it in pro-

ductions and several other vaudeville acts are telling it. "Who Watches the Watchman's Wife," a comic based on the same idea as "Who Paid the Rent for Mrs. Rip Van Winkle," brought the desired comedy returns. The song has several "blue" lines and couplets that seem pretty strong for vaudeville. The melody introducing Mr. Meyer's song hits pulled the boys over the line for a couple of bows.

Kelly and Pollock, second, were up against an unsettled house, and the greater part of their talk died. The old tough dance which has been a trade mark with Mr. Kelly since the days of the Kelly and Kent act got something, but not nearly as much as if the pair had been placed in a more advantageous spot. A program error had James Conlin and Myrtle Glass third, but it should have been Paul Morton and Naomi Glass. Somehow Morton and Glass couldn't seem to get started. The cross-fire husband and wife quarreling stuff brought a laugh now and then, but did not register as heavily as usual. A finely metered novelty double, "Irish Baby Blues," was well handled and landed. The double dancing up and down the steps for closing gathered in enough to justify two curtain calls.

Billy Arlington and Co., closing the first half, are also doubling at the Colonial. The Arlington act is framed along the lines of the old time comedy musical turns, and although made up of a line of the oldest "hoke" that could possibly be dug out of the past landed the hit of the show. Mr. Arlington is an experienced comic, however, and he's entitled to credit for putting over the veterans he does and making 'em believe it. Whenever the laughs slow up Arlington, who does a likeable stage tramp, clouts his partner over the head with his violin bow. That might not sound so funny in the telling, but they just yelled their heads off at this and similar business at the Riverdale.

Fallon and Shirley, opening the second half, entertained with a singing, dancing and talking routine. Mr. Fallon is still doing his announced imitation of Bert Fittabell from the former Fallon and Brown act. He is also still doing an announced imitation of Mr. Fitzgerald throughout the rest of the act. There are quite a few familiar gags in the talk. The "hugh" money bit, probably the oldest in common with the others, landed solid laughing returns. Miss Shirley dances neatly and handles the straight and intelligently. The team were a decorated hit.

The best thing about the Hevritze Shone and Co. playlet, "The New Moon," is the pretty Irish rural set. Miss Shone's brogue is interesting and never convincing. The players assuming the roles of the old man and old woman both speak their lines much too loud. The man playing the Englishman starts off with an English accent and later changes it to a brogue. Billy Rhodes, the juvenile, sings well, but also shouts his lines. The company seems in need of the services of a competent stage manager to tone down the noisy manner of delivering the dialogue. Edgar Allen Woolf wrote "The New Moon." It is away below his usual sketch writing standard. A Chinese song interpolated—rather incongruously in an Irish playlet—although a dream idea dragged in by the heels leads up to it brought forth a magnificent gold fringed costume worn by Miss Shone. The song that went with this was well received, but it was entirely out of the picture.

Next to closing Grace Nelson scored heavily with "Ell, Ell," well rhymed for the Hebrew holiday. Miss Nelson is going in more for the concert style of numbers than heretofore. She has everything, personality, appearance and a tenuous soprano voice, used perfectly. Lorimer, Hudson and Co. closed with a comedy cycling act. The comedian of the turn is wearing a very messy facial make-up which calls for cleaning up. The regulation cycle tricks are capably done by the troupe of four. Equill Brothers opened with one of the neatest and most artistic hand balancing turns seen around for a long time.

Bill.

JEFFERSON.

The study of a Jefferson audience witnessing a big time show is an interesting lesson to anyone interested in such things. Monday evening was a Jewish holiday and possibly that isn't a fair occasion by which to judge. The huge auditorium was packed to the roof, even the upper tiers of boxes being sold out. At the beginning of the show they acted as all small time audiences do—40-min of applause, but as the entertainment progressed they sort of relaxed and eventually became enthusiastic. By the time intermission arrived they were "free as air" and began visiting their friends in other portions of the auditorium.

The Jefferson should make a first rate neighborhood big time house. Subscriptions should be strongly solicited and in the course of time would enjoy the same sort of vogue as prevailed at the Alhambra some years ago. Frank Williams came over from the Bushwick this week to take over the management and express himself as confident of

neighborhood is willing and anxious to assimilate two-a-day vaudeville.

There isn't very much more to be said about the individual acts in this week's program. All of them have been commented upon at length lately as they journeyed from house to house in the metropolis. With the exception of Mac and Rose Wilton, second turn, the full bill are recognized as seasoned performers. The Wilton girls harmonize vocally with good results, one of them warbles an operatic selection with a flute obligato, then adjourns to the piano to play an accompaniment to her sister's singing; they sing some more and one does a bit of a toe dance. They were well liked and give every indication of talent, but they could stand for some drilling in the science of stage presence. At present they are stiff and amateurish.

Alfred Naess, with two women assistants, opens with an effective setting for fast and furious evolutions in ice skating and dancing on the steel runners. It is a very pretty act and well fitted to open or close any bill.

Harry Holman and Co., on third, had the first comedy wallop at the audience, which had evidently never seen the sketch before, so that worked out as it is with the value of every line in it perfectly gauged for its full worth, he finished as strongly he had to make a speech. Robert Emmett Kenne evidently discovered at the afternoon performance that his stories were a trifle subtle for the Jeffersonites for he told them more slowly than usual and even stopped to explain a couple of them. He broadened them out and stopped to wait until they were assimilated. As a consequence, he registered a neat hit.

John Gloran and La Petite Marguerite, with Shera Vincent at the piano, are one of the finest pairs of dancers doing high class stepping in vaudeville at the present time. Most of the others seem to have been subbed up for their show. Marguerite is a wonderful toe dancer, neat and dainty and Gloran assists her at the opening with ease and grace. Then he takes the stage for his inimitable cuts, promenades, Russian, Arabesques, splits and back kicks, which raised the roof.

"Topics of the Day" is this week made up once more of a series of ponderous jokes from the press of the world. Either its editor is growing careless or there are no more witty sayings to be culled from the newspapers of the entire world.

The "Topics" was followed by Ruth Hays and her card was applauded the moment it was finished. She registered a "knockout" with her songs, despite the handicap of inadequate support by the orchestra, which seemed to be at "shame and awe" with her. Among other numbers she has a new conception of the old success "Down On the Lawn." After a strongly demanded encore she had to make a "speech" to quell the whistling and violent hand-clapping.

Pat Rooney with his revue was another to receive a most generous reception on his entrance. At the end of the act he told the audience he was born just across the street, that he was leaving vaudeville to open with a show in November, that he was 40 years old and that if the show should close or if the Keith management desired his services in vaudeville during the summer when the show laid off, he would be glad to oblige.

The Van Celles, a very smartly dressed Rialto act, did not get a crack at the audience until after 11 P. M., with a stage wait after the Rooney act. As a result they started walking out.

John.

ROYAL.

The holiday accounted for a capacity house with every seat taken long before the opening. Nine acts constituted the program with individual bills following like ducks to water. The last half of the show held most of the strength with Ben Bernie and Belle Baker coping the honors. Patricia grabbed the first part tribute making it a great night for the singles.

Bernie broomed in with his usual nechalant returns and splited the wise and near wise cracks inserting them where they would do most good. The violin isn't necessary to this chap, although they insist on him carrying it. He is a monologist of the first water and vaudeville holds no one who steps him in handling the airy penitence. What he would do to a wise crowd like the bunch at the Century Grove or the Amsterdam Roof is a caution. He finished one of the bits of the bill, opening after intermission.

Miss Baker was next to closing and drew a reception on entering. The song, "Mamma's Arms," a new Hebrew comedy song. Holding Hands, "Broadway Blues," a wisp number, "Pittsburgh," and was forced to "Ell, Ell" after repeated shouted demands from the house. Miss Baker was in excellent voice. In the first half Patricia, the Chicago girl, got 'em with a well selected song cycle and some excellent violin playing. The "Wonder" song and "Crazy" an Irish number with the musicians shouting variations, were her best comedy contributions. A wisp number also landed to big hands. Patricia is a standard out around the middle

cost and this seems to be her reason to establish herself just as solidly in the east. She has everything and can feed it to them on any of the bills in any spot.

Arthur Whitelaw was an early hit in the dance spot with his monolog and the comedy song "Come On Over Here." Whitelaw has a clever way of building up his finish by taking bows while the orchestra keeps vamping the introduction to this comedy number. After each bend he sings another topical verse and builds it up to big returns. He was forced to encore with "Top of the Mornin'," a recitation that described the emotions of a wandering Irishman upon seeing the home land after 30 years' wandering. An allusion to Mayor McWhorter, the hunger strike hero was greeted with cheers.

Francis and Kennedy were third in a song and dance offering assisted by a pianist (Hoswell Wright) who contributed a double voice solo between a change. Kennedy is a clever dancer and can put over numbers, but the girl will hold the act to the early spots. She is extremely awkward and her costumes are in poor taste. In a solo dance she does a couple of acrobatic stunts that reveal her former activities. Despite this Kennedy held the turn up and it was well received.

"Indoor Sports" a comedy sketch closed the first half. The sketch moved at the Royal and will get laughs anywhere owing to its human interest appeal. The idea is draped around two different types of women on two different types of men, and despite the temperamental clashes, both leave the respective apartments hooked for life. All four people are capable players and the little playlet unfolded as smoothly as a Remington ribbon.

Yank "The Wonder Dog" (New Act) opened with Beale Rempel and him, in ninth position sandwiched between Bernie and Belle Baker. The Rempel vehicle "His Day Off" holds a good idea hung on the conception of a husband taking his wife on a day's fishing excursion. Her insistence on conversation and his consequent loss of fish and patience involve them into the usual domestic wrangle which is always sure fire with a family audience. An appropriate act lends the proper atmosphere.

D'Ammer and Douglas held them in with their clever hand to hand routine and lifting feats.

BROADWAY.

For some reason or other business Monday evening at the Broadway was decidedly off with scarcely a half-capacity attendance. Whether the Jewish holidays are accountable for this is problematical because, if anything, it should mean a boom, but the fact remains the orchestra and balconies showed yawning gaps of empty seats.

Prevost and Goulet opened with a tumbling routine which is well mixed with incidental comedy and instrumental business for the best effects possible. Masters and Kraft, still stepping together despite rumors and reports to the contrary, dance-satired their way to substantial applause in the dance position. The boys worked hard Monday with the heat affecting the slightest chap noticeably. William B. Friedlander's "Extra Dry" provided the necessary "flash" to the program in the third position, a spot too early, as it was deserving of something better.

The production shows care in presentation, novelty in treatment and Mr. Friedlander's undoubted ability as an author and producer. The ballet et al back of the transparent drop and the classical songs finale are gems and but two of the many big things in the offering. Jack Fairbanks and Gertrude Mudge are program-featured, but whether that applies to the juvenile couple or the elderly comic pair is difficult to deduce considering both pairs stuck up pretty evenly against each other.

The "teacher" won a hand on her some character bit, while her youthful prototype makes a fetching appearance in all she does, not forgetting the abbreviated costume session. Of the men, the juvenile is adequate, with a pleasing voice that doesn't carry far however, while the chap copying the porter low-comedied all over the lot and won laughs.

Dolly Kay, a syncretized songstress opened very Alphonso with "Mammy's Arms" and clung to this manner of delivery in more or less modified form throughout in all published stuff she delivered. Suffice it, she delivered handsomely and accepted an encore for "Wild About Moonshine." Miss Kay is a raggy singer who jizzes her way into favor from the start. For her second song she rendered a paragraph on "Rimbo on Rimbo Isle" with Babe Ruth the hero in the song to wit: "We have a bimbo at the Polo Grounds." It's superfluous for these baseball hectic parts and no doubt can be switched for other personalities and localities elsewhere.

"A Trip to Hittland" closed. It is quite evident the boys—that goes for the white haired Sam Ehrlich also—are better songwriters than performers, but what they lack in

showmanship is pardoned. The five pianists admittedly wailed wailed herboards, but of the vocalists Nat Vincent is the only one with any voice. Bobby Jones handles the comedy—what there is of it—capably aided and abetted by Leon Platon's mugging and antics. It wouldn't be a bad idea to rig Donaldson in for more work though he is blessed with a presence more suited for solo work. If he cannot sing, he should be up fr at displaying his manly beauty to advantage. In all cases, the act is a distinct novelty with the song-writing finish, although more or less accepted as "bunk" and hokum by an intelligent member of the audience sure-fire interest stuff for the layman (further enhanced by the fact that everybody's doing it; doing what?—writing popular songs). There once was a common belief every adult was at work on the great American drama, but this has long since given way to the many Irving Berlin contenders and it is this common link that probably accounts for the success of so many of these songwriters' acts.

Topics of the Day was exhibited following intermission with the Mildred Harris Chaplin feature, "Polly of the Storm Country" (reviewed in the picture department) closing the show at 11:35. The management might avail itself of the suggestion, for the convenience of the best patrons, that they see the performers are moved sufficiently aside to permit an unobstructed view of the screen. The feature is projected on a screen set back in deepest "four" as against the screen in "one" upon which the Kingframe and other short reels are flashed, and this added distance away from the audience is a hindrance because of the tormenters which are in position from the concluding act and not adjusted properly.

FIFTH AVENUE.

There was an out and out small time show at the Fifth Avenue the first half of the week. On Monday night, with a holiday audience present, at least five of the acts of the eight-act program did a Brodie. Even the hit of the bill walked off with the honors on the strength of a song plug plant from a box.

Last week the fear was expressed that the putting of a big time show into the Jefferson on 14th street and a small big time show into the Broadway at 41st street might affect the business of the Fifth Avenue. It didn't do it last week, but if the bill that was at the house the first half of this week is to be taken as a criterion of what is to be expected at the house in the future, they are risking the business Billy Quaid has built up.

It wasn't so much the fact that the bill did not contain a few well-known names as that the material the names present offered failed to hold up the show.

Sultan, a trained pony, was the opening offering. The girl who is handling the little steed could not be heard beyond the first few rows, and the cueing of the animal with the whip is palpable. Warren and Mabel (New Act), a pair of typical small timers, forced in small time manner at the hands of the audience. This was a poor start, and it made the third spot a difficult one for George Yeoman with his mythical "Lizzie." Seeing "Lizzie" on the billing started a train of thought regarding Harry Kelly's "Lizzie." She was "a good dog," and one wonders what has become of her. Yeoman tried hard, but there was the return that his locale pulled in the past.

Lalla Selbini and Nagle (New Act) looks like a new frame-up for the queen of the bike, who looks just as shapely as of yore, and who certainly appealed to a trio of old boys who looked as though they had been drummer boys in '18. But at that Nagle's cat stuff looked good to them, too. Taylor Howard and Tem (New Act) was another of the regulation small timers.

Then along came Valerie Beggers and Co. in "The Moth." The part Miss Hergere essays in this offering doesn't fit her. She does not contrast well with the blonde tip who is playing the heavy. The male vamp in the act is all wrong.

Next to closing, Bobby Heath and Co. (New Act) came along and practically cleaned up for the show. It wasn't Bobby so much, but that cute little girl he was working with him did the trick for the audience until he pulled the song plug plant in the bag. That girl is a comer and she is certain to land in the future. Closing the bill the Petet Troupe (New Act) appeared and pulled down the legitimate applause with a corking finish of Ribley work.

AMERICAN ROOF.

The Roof played to capacity Monday evening though it took the house quite some time to settle. It was very close to nine before everyone was seated. A receptive gathering that seemed to eat up the comedy picture which started proceedings and was extremely willing to laugh at any moral thrown in.

Following the picture things slowed up a bit until Ling and Long, No. 3. They got the first real returns. Jack and Paris who opened up along nicely with a hand to hand routine going into

"one" for their last trick which brought them back for an extra bow. Carsons (New Act), who followed, sang four songs and would probably have done better had she been more choice in her selection of numbers. Ling and Long gave the bill its initial push through the man making 'em laugh with his height and some juggling with clubs. The woman does nothing but sing, some of it seeming entirely unnecessary.

Baron and Sparling (New Act) took the show up to its highest velocity though being on a little early at that. The comedian was responsible, mostly through his voice and the ability to put over a song. The boys could have done more but missed the lights after one encore. "Girls Will Be Girls" (New Act) closed the first half and though Florence Lawrence featured, kept the house sitting up with her freedom servant girl bit, the running time, 30 minutes, could be cut down without doing any material harm.

Langston and Smith, next to closing, held the strength of the second part. It was a toss-up between these two boys and Baron and Sparling for the evening's honors. Shannon and Walters picked things up where the girl left off and did well enough with talk and song, the male half of the team using an Italian dialect and getting most of his laughs through that. Harry Thorne Co. followed with a sketch and made it easier for the succeeding turn by scoring throughout with laughs. The audience immensely enjoyed the bespeckled husband and the brow-beaten wife with the reverse twist at the finish which sent the act away with three or four curtains. One of the women stood out above the other three members and scored personally, most of the applause at the finish being directed her way.

The two boys, Langston and Smith, went right after 'em with their songs and along with some clowning mixed in had no trouble in registering. The Margy Duo closed.

During the running of the bill two acts, Ling and Long, and Harry Thorne Co. used the business of expectorating on the stage. The former struck himself in the face with a club and expectorated teeth while the latter used bread. Neither bit was worth the few ripples they brought and only tended to pull down the standard of both acts.

23D STREET.

Not so good at this house for the first half. The show held seven acts, which ran off in a little over an hour and a half, but failed to burst forth with anything in the nature of applause beyond the ordinary in that time. The Literary Digest on the screen rumped on early, and off, with the laughing honors of the evening. Nothing followed that produced the same mirth as the gags on the sheet.

Up to the time France and Hamp (New Act) came on no one lingered for any length of time after their initial bow. Preceding them the Ansel Smiths gave the show its start, and deserved more in the way of acknowledgement than received. Allen Gray and Co. (New Act) held the No. 3 spot and failed to arouse any enthusiasm.

Charles and Raddie MacDonald, in a conventional sketch, managed to grind out a laugh here and there, but got little at the finish. A couple of hurrah speeches by the wife to the husband served to bring a scattered hand through the house. Kelly and Post started O. K., but let down with their talk and never regained the speed. The boys sang three numbers and came back for an encore which could have been done away with. One of their lyrics could stand looking over, though it helped to send them away fairly well.

France and Hamp followed, and in turn came Jones and Sylvester, who did nicely, mainly due to their rendering of "Ida" a la Eddie Leonard. Any strength the bill had was in these two acts, and it was easily going for both, the audience seemingly being willing to give any one credit for what they did, but having nothing to appeal to them up to that time.

Amata closed to people walking out, but after getting one flash of the mirrors at the rear of the stage they turned around and came back, remaining to the finish.

HARLEM O. H.

This house stood up nicely during the summer, and since the swing into the fall season has been drawing exceptional attendance. Tuesday night was no exception, with the house jammed early.

The show for the first half was of the usual six-act length. It got over well, and though there were no unusual features several good scenes were gained. The Nine Liberty Girls were the feature, closing the performance with an excellent musical routine. The first half of the offering has but six of the girls on. All play satophones save the leader, who gets pretty results with a brass clarinet. The act stands out from other feminine musical turns, in that there is little or no attempt for plaudits until the close. The numbers flow from one to another, and the net result is pleasant.

ing. On merit and flash it stood up to the billing.

The show's favorites were Lorraine Howard and Verne Sadler, who got a hand entrance and bowed off with the evening's honors. This "sister" team has been in the hinterland for seven months or more. After doing "While Dancing the Sweetheart Waltz" they went into the main number, "Wedding Bells, Will You Ever Ring for Me?" from which they have tried their routine. Miss Howard's comic comment about their age and the lessening chances of grabbing a husband tickled the house and drew plenty of laughter.

Following in No. 4, something of a novelty in sketch writing was offered by Renee Noel & Co. (New Act), in "A Nine Days' Wonder." Kirby, Quinn and Anger (New Act) fared well in the next to closing spot. Williams and Pierce (New Act) finished class on No. 2, while the Richards opened the show well with a varied show of magic and shadowgraphs.

56TH STREET.

A corking little show that played like wild fire was offered at this house the first half of the week. It was the type of entertainment that appeals particularly to the 56th Street audience. They want to laugh up there, and don't care what they laugh at, as long as the opportunity to laugh is given them.

The opening act was the dance offering of Sherman and Hane, effective in the spot. In the next position Connolly and Frances proceeded to get the audience laughing with some chatter at the opening, and then carried them along with song. They are a youthful couple, full of pep, and ideal for the pop bills.

Bert Melrose had the women folk in the audience shrieking with his antics prior to the time that he started tipping the tables, and when he arrived at that portion of his act it looked as though a couple of them would pass out of the picture. Melton and Ryan (New Act), a couple of boys with a combination musical and dancing act, fared nicely next.

Macart and Bradford, in their comedy offering, were another wallop to this audience, which laughed itself almost into hysterics at Bill's "house."

Combe and Nevins, with a combination singing and piano turn, put over a routine of songs rather effectively. Whichever it is that does the singing he would do well to keep standing at the piano instead of shipping about the stage while doing the numbers. The shipping detracts and does not lend comedy, if it is aimed in that direction.

Closing the show, George N. Brown, the walker, with his pedestrian act, also had the audience laughing, with the aid of his "kid" plans, and when he dug up his couple of girl plants from in front of the house went wild.

Ethel Chayton in the Paramount-Aftercraft, "Ladder of Lies" feature, and a news weekly completed the show.

ORPHEUM, NEW ORLEANS.

New Orleans, Sept. 15. An extremely large and friendly audience greeted the incoming bill. The warm weather was all against the box office, and for that reason especial credit was due to Kitty Gordon as the drawing card.

Sherrin Kelly, the cyclist, gave the show a flying start and drew down an exceptional success for an act in the opening position.

Rayce Combe was a let-down. For some reason he was not able to inspire his audience with any particular enthusiasm. So it was the part of wisdom for him to shorten his offering, as he did.

John W. Ransome overcame the handicap of having a heavy sketch in the middle of a specialty bill. Also his support was none too good, but the veteran managed to make a good impression, and the curtain got him away to a good average of applause.

J. C. Nugent probably took honors with his single. His material is well calculated to hit the mark and is delivered with that instinctive knack for sure effect which most seasoned players have.

They were just right for Kitty Gordon, and she held them interested throughout. The test was in the volume of applause. The clientele at this house is not ordinarily moved to a demonstration for a number of this kind, but they were more than generous to Miss Gordon.

Jack Wilson rubbed off the cork for his tour in Dixieland and gained appreciably thereby. His curtain speech was a scream, and he left the house demanding more. Page and Green held them in to the last minute.

LOEW'S, NEW ORLEANS.

New Orleans, Sept. 15. The first half offering at Loew's was not hitting on all cylinders, as it was revealed Sunday afternoon. The vaudeville section seemed to be subordinated to the feature picture, "Blanche Sweet in 'The Girl in the Web.'" Apparently the audience liked the film better than the general run of the bill.

Paul and Pauline should have

done well in the opening position, but lost much through their talk. That part of the offering could be cut down to a minimum to the betterment of the whole act.

Gilmore and Cuthb found but slight return for their patter, too, and it was not until the boys got into their "boofing" that they established the best relations with the house. Specialty performers seem to have an unfortunate prejudice against straight specialty material which they do supremely well in favor of "acting," which is no part of their talents.

Chick and Tiny Harvey were the hit of the show. Their plant in the audience, an old woman, brought them large returns in addition to their own amusing contribution.

Eugene Emmett sang several sugary ballads. He has an agreeable voice, but his offering is lacking in anything like showmanship which would make it stand out of a small time bill.

"Quaker City Follies" was the "flash" turn. It has little substance and got but a meager response at Loew's.

G. M. Samuels.

PALACE, NEW ORLEANS.

New Orleans, Sept. 15. The bill at the Palace showed decided improvement the first part of the week. Business, which had dropped somewhat, took on a spurt. Fox and Arno, two boys who appear to be beginners, were well received for their excellent acrobatic style. They are a bit timid in their approach to the audience, but will acquire poise and method. Their routine is good.

Louise Rinder and Co. are three juveniles who get a good deal more with their singing than with the dancing which has been supplied to them. Perhaps the talk is too rough for the youngsters.

Black and O'Donnell were quite at home at the Palace with a turn framed expressly for the small time. The man is following Tom Patricola in makeup and dressing and the suggestion is offered to him for what it is worth that he might better devise a style for himself.

G. M. Samuels.

DIRECTORY OF THEATRES.

(Continued from Page 1.)
any trolley over bridge to Bridge Plaza.
MYRTLE—(Mgns. Glegewich & Kratske.) New Subway to Canal St., transfer to Broadway Line, then change at Myrtle Ave. and get off at Knickerbocker station.

JOHN A. ROBBINS.

Potomac Building, New York City.
Brooklyn, N. Y.
HALSEY—(Mgns. Fred Powell.) R. R. T. (Brook Building) to Canal St., change for Broadway "L" to Halsey St.
DE KALB—(Mgns. Fred Powell.) R. R. T. Express (Brook Building) to Canal St., change for Broadway "L" to Knickerbocker station.

FALLY MARKUS.

Gaiety Theatre Building, New York City.
Brooklyn, N. Y.
ALHAMBRA—(Mgns. Glynn & Ward.) R. R. T. Subway Express (Brook Building) to Canal St., transfer to Broadway Line to Halsey St. station.

ALEX HANLON.

Potomac Building, New York City.
Grand O. H.—(Mgns. A. Meyer.) Eighth Ave. street car to 23d St., Brooklyn, N. Y.
OLYMPIC—(Mgns. Harry Leshinsky.) Subway to Borough Hall, Brooklyn; walk one block to Adams St.

ALLEN & GREEN.

Potomac Building, New York City.
Long Island.
STEINWAY—(Mgns. Allen & Green.) Subway to Grand Central, change for New Queensboro Tube, get Astoria, Long Island, train in Tube and get off at Broadway.

COLUMBIA BURLESQUE CIRCUIT.

Columbia Theatre Bldg., New York City.
New York City.
COLUMBIA—(Mgns. J. Herbert Mack.) Walk north on Seventh Ave. to 47th St.
HURTH & SEAMON—(Mgns. L. D. Harrig.) Bronx Park Subway Express to 125th St., then walk two blocks west.
MINERS' BRONX—(Mgns. Wm. F. Rife.) Bronx Park Subway Express to 149th St., then walk one block north.

Brooklyn.
CASINO—(Mgns. Jaa. C. Sutherland.) Subway to Atlantic Ave.
EMPIRE—(Mgns. Jas. H. Curtin.) Fourth Ave. Subway Express (Brook Building) to Canal St., then Broadway Line to Halsey St. station.

AMERICAN BURLESQ. CIRCUIT.

Columbia Theatre Bldg., New York City.
New York City.
OLYMPIC—(Mgns. Dave Krauss.) Subway to 14th St. station; walk half block east.
Brooklyn.
GAYETY—(Mgns. Louis Kreis.) New Fourth Ave. Subway (Brook Building) to Canal St., change to Broadway Line to Lorimer station.
STAR—(Mgns. Miff Joyce.) Brooklyn Subway Express (R. R. T.) to Borough Hall station.

PROTECT YOURSELF FROM DRESSING ROOM ROBBERIES!

Dressing room robberies have been going on all over the country. It is up to every manager to keep a close watch and advise the artists to be very careful, when they leave their dressing rooms to lock the windows (where they are accessible) and also their doors. The theatre management cannot be responsible for these robberies, so it is up to the artists to protect their belongings. If the dressing room door has not the proper lock, or the windows are not properly safeguarded, the artist should report it to the manager, and if the management neglects these safeguards, then they should be responsible.

A small sign can be placed in every dressing room stating that "the management will not be responsible for articles left in these rooms. Lock your doors and windows when you leave."

The letters below speak for themselves.

PHILADELPHIA, Pa.
Wednesday, Sept. 1, 1920

Dear Mr. Albee:

An abundance of credit is due Mr. Joseph Dougherty, manager of Nixon's Grand Opera House, Philadelphia, Pa., for his capture of one of the cleverest crooks in existence, the one who had been plundering the dressing rooms of vaudeville houses in Philadelphia, escaping with thousands of dollars' worth of wardrobe, wearing apparel and other valuable articles, property of the vaudeville artists.

Tuesday, August 31, the thief entered our dressing room, taking everything we possessed, and escaped. We never thought we would ever recover any of our wardrobe; nevertheless, we reported our loss to the manager, Mr. J. Dougherty, who five hours later not only located, placed under arrest and lodged the culprit in jail, but also recovered all the lost and restored same to its owners.

Therefore, we are very thankful to Mr. Joseph Dougherty, who is not only a very able theatrical manager, but equally as good a detective. May he keep up his good work for years to come as he has done a great deal and will never be forgotten by us.

Hoping this is the end of dressing room robberies, we remain

His grateful friends,

(Signed)

JOS. McFARLAND and JOHNNY PALACE.

September 3, 1920

My dear McFarland and Palace:

In answer to yours of September 1st, I am pleased to hear that one of the thieves that has been infesting the dressing rooms in the different theatres has been caught and will be punished.

Sincerely yours,

(Signed)

McFarland and Palace,
Grand Theatre,
Philadelphia, Pa.

E. F. ALBEE.

September 3, 1920

Dear Mr. Dougherty:

Regarding the enclosed, who was the fellow and what were the circumstances?

Sincerely yours,

(Signed)

E. F. ALBEE.

Mr. Joseph Dougherty,
Manager Nixon's Grand Opera House,
Philadelphia, Pa.

PHILADELPHIA, Pa., Sept. 4, 1920

Mr. E. F. Albee,
Palace Theatre Building,
New York City.

Dear Mr. Albee:

Replying to yours of the 3d instant regarding the dressing room robberies:

The young man arrested gave the name of ———. He has been in town two weeks, and during the week of August 24th robbed the rooms at Keith's Globe, Cross Keys and Nixon theatres. On Tuesday morning of this week he entered the room of McFarland and Palace in this theatre and took all their belongings except one suit. I figured it was the work of some one acquainted around the theatres, and knew this boy was out of work and living in the neighborhood. We arranged with a detective agency and district men to search rooming houses in the neighborhood, and in this way discovered the stolen goods. Our assistant property man also knew this boy by sight, as he had worked with an act playing this house, and I sent him out to locate him. He did and brought him in.

The boy admitted all the robberies and is in the county prison awaiting trial.

Sincerely yours,

(Signed)

JOS. C. DOUGHERTY.

SHOWS IN CHICAGO.

(Continued from Page 14)

5th week, \$14,600. One of the Sunday papers carried a news item mentioning the lost office receipts of two weeks ago, valuing it to have been the record for the house for that time of the season.

CHAS. ALTHOFF

Headlining the Pastages Circuit



JOHN GOLDEN

"The Storm" (Chicago, 2d week) Has caught on and doing a profitable business. Looks good for a ten week run. \$11,500.

"Passing Show" (Chicago, 13th week) Standing on, doing around \$11,000.

"Buddies" (Chicago, 6th week) \$10,100. Playing the most popular theatre in the entire city. Can easily stay until the holidays.

"Apple Blossoms" (Chicago, 3d week) Doing a capacity business. Around \$11,000 though it started in doubt.

"Money Girl" (Chicago, Grand, 1st week) \$18,000. Booked to stay for an extended run, to probably last until spring. Made to order for Chicago clientele. Joe Kean replacing through McKay walked away with the picture.

"Wedding Bells" (Chicago, 6th week) \$10,000. Drawing weekly gang.

"Wynn's Carnival" (Chicago, 5th week) Another capacity show. Doing better than \$11,000.

"Self-Defense" (Chicago, 1st week) Name of the picture played it well some kind of it, but it looks like a show that will get money. Planned in Chicago locale gets it a certain patronage. \$14,000.

"Adam and Eve" (La Salle, 1st week). An ideal comedy for this small house. \$10,500.

"The Passion Flower" (Chicago, Central, 1st week). All the papers went wild over the show and star, but locality of theatre keeping down the attendance. Using quarter-page ads in the Sunday papers. Opening week did between \$5,000 and \$6,000.

"The Wonderful Thing" (Chicago, 1st week). Only booked in for two weeks. \$11,000. Joanne Hagels still under the weather, out of matings.

"PASSION FLOWER" WINNER

Nance O'Neill's Chicago Run Extended Indefinitely

(Chicago, Sept. 15)

"The Passion Flower," now in its second week at the Central, which was recently played on the local theatre map under the management of the Mysteria, is showing remarkable strength. The attendance was booked in for four weeks, but the engagement has been extended indefinitely.

Nance O'Neill started in the piece, has been accorded much praise from the reviewers.

WANTED—SMALL GIRLS—DANCERS PREFERRED

Singing not necessary; excellent engagement; salary above limit. Apply SAGERSON, Room 509, 1183 Broadway, Monday, Sept. 20, at 11 a. m.

CHAS. CORNELL'S PRODUCTIONS

WANTED

Singers, Dancers or Acts Suitable for Cabaret, immediately

STEADY WORK IN NEW YORK CITY

Can Use Some Chorus Girls

CHAS. CORNELL'S PRODUCTIONS New York Theatre Bldg., 1520 B'way



Your "Grouch Bag" in the Land of a Thief

Is an act you should never put on

Thousands of Theatrical People Travel.
Thousands of Dollars are Carried in "Grouch Bags."
Thousands of Dollars are Lost and Stolen Annually.

There is absolutely no reason why a dollar of all this hard earned money should be lost.

Wherever there is a theatre there is a bank or an express office where you can purchase AMERICAN EXPRESS TRAVELERS' CHEQUES.

You pay the bank or express office a half cent for each dollar received in cheques. Each hundred dollars in cheques costs only 50 cents.

For that 50 cents you get cheques which you, and you alone, can cash anywhere without further identification other than your signature.

These cheques are as good as gold to you, but of no value to a thief. If they are destroyed by fire you lose nothing. Your money is fully insured.

When you buy American Express Travelers' Cheques you receive free of charge a leather folder which you will find to be THE "Grouch Bag."

Look in office only common sense. If you see common sense in protecting your savings you will not lose your best friend—your money.

Next pay day put the money you have decided to save into American Express Travelers' Cheques. If you need money before next pay day sign a Travelers' Cheque and cash it.

The whole story of Travelers' Cheques cannot be told in one advertisement. Write for complete information to the Manager of the Travelers' Cheque Department of the

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COMPANY

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SHERLOCK SISTER

AND CLINTON

Just returned from a successful tour of the following countries:

ENGLAND, FRANCE, SCOTLAND, IRELAND, (Copenhagen) DENMARK, FINLAND, SWEDEN, NORWAY, JAPAN, HAWAII, CHINA and PHILIPPINE ISLANDS

Tremendous success at the Paladium, London, and Alhambra, Paris. Topped all bills in England

English Representative HARRY BURNS

American Representative RAY HODGKINS

HARLEM OPERA HOUSE OPEN NOW

BILLS NEXT WEEK.

(Continued from Page 21)

MINNEAPOLIS
Pantages
 (Sunday opening)
 Stuart & Betty
 Gilbert & Doreen
 Herbert Carlton
 & Sonnet
 George & Clifford
 "Queen Dancers"

OSKAR
Pantages
 (Sunday opening)
 Annie Lee
 Naudine Paris to
 Jean Harvey
 F. Stedman to
 Dorothy B. King
 25 Paul Taro

CHICAGO, ILL.
Orpheum
 100-101
 Rogers & Lillian
 Manning & Lillian
 Shellen & Lillian
 Alice Manning
 & Lillian

PORTLAND, ORE.
Pantages
 Mary & William
 H. Fudge & Lillian
 Lillian & Lillian
 & Lillian

SEASIDE, CAL.
Pantages
 100-101
 (Home bill plays)
 Rogers & Lillian
 Manning & Lillian
 Shellen & Lillian
 Alice Manning
 & Lillian

TORONTO
Pantages
 Paul Campbell Jr.
 & Lillian
 Ward & Lillian
 Walter Lillian to
 Lillian & Lillian
 "Private Property"

VANCOUVER, B.C.
Pantages
 Lillian & Lillian
 W. & Lillian
 Lillian & Lillian
 Lillian & Lillian
 Lillian & Lillian

VICTORIA, B.C.
Pantages
 Mary Lillian to

MILES PANTAGES
ABRUS
 Royal
 Lillian & Lillian
 Lillian & Lillian
 Lillian & Lillian
 Lillian & Lillian

CLEVELAND
Grand
 Lillian & Lillian
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SPRINGFIELD
Pantages
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 Lillian & Lillian
 Lillian & Lillian
 Lillian & Lillian

YONKERS
Pantages
 Lillian & Lillian
 Lillian & Lillian
 Lillian & Lillian
 Lillian & Lillian

WALLA WALLA, WASH.
Pantages
 100-101
 (Home bill plays)
 Rogers & Lillian
 Manning & Lillian
 Shellen & Lillian
 Alice Manning
 & Lillian

WINNIPEG
Pantages
 Lillian & Lillian
 Lillian & Lillian
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 Lillian & Lillian

FT. WORTH, TEX.
Majestic
 Lillian & Lillian
 Lillian & Lillian
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SAVANNAH, GA.
Majestic
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SAN ANTONIO, TEX.
Majestic
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HOUSTON, TEX.
Majestic
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INTERSTATE CIRCUIT
DALLAS, TEX.
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FT. WORTH, TEX.
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ATLANTA
ATLANTA—Dark
LOEW'S GRAND—Vaudeville and
 feature photoplays.
CRITERION—Vaudeville.
CRITERION—Vaudeville.
CRITERION—Vaudeville.

BOSTON
Ly Len Libbey
BOSTON OPERA HOUSE—Up-
 ing the spectacular film, "While
 New York Sleeps," for another week.
 Film is doing big business and is
 being played up strong on the pub-
 licity end.

BOSTON—Pop vaudeville.
MAJESTIC—Pictures.
BOWDOIN—Pop vaudeville.
MAJESTIC—Second week of Fay
 Hunter in "East Is West." One of
 the big hits of the season so far.

MAJESTIC—Last week of "The
 Little Whopper" and the house for
 the coming week announces a
 change of policy, temporary, how-
 ever, when the first showing of the
 new film "Way Down East," is
 billed. This film should go over big
 here, a leading New England city
 and should be a big money maker.

WILBUR—The fifth week of
 "Irene," which bids fair to be the
 banner musical show of the season
 and which upholds the reputation
 of the theatre for housing the long

Correspondence

ATLANTA.

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WILBUR.

WILBUR—The fifth week of
 "Irene," which bids fair to be the
 banner musical show of the season
 and which upholds the reputation
 of the theatre for housing the long

term plays on the opening of the

HOLLER—Opening Monday of
 "The Master of Ballantrae" with
 Walter Whitehead. It is the only
 new show to hit the legitimate this
 week.

PLYMOUTH—The final week of
 "Mrs. Jimmie Thompson," which
 opened the season.

TREMONT—Third week of
 "Bhavings," a show which has been
 taken into the heart of Bostonians
 generally and is drawing heavy
 from the outside cities and towns.

PARK SQUARE—"Nightie
 Night," third week to very good
 business.

CLOUE—Second week of "Pit-
 ter Patter," and from appearances
 this new Bringer house has got
 away to a good start. Has of course
 some difficulties to overcome be-
 cause it has been more or less
 second rate for a few seasons back.

ROOM, however, for a theatre of
 this class in the downtown section.

COPLEY—Opening of "Major
 Barbara" by the Henry Jewett
 company.

BUFFALO.

By Sidney Burton.
MAJESTIC—The Royal Vaga-
 bond.

SHUBERT-TECK—"The Bird of
 Paradise," with Florence Rockwell.
 The original never-say-die show
 still doing well.

SHEA'S—Vaudeville.
SHEA'S—"The Return of Tarzan." "It's a Boy,"
 William Lavin, soloist.

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BOOKED SOLID UNTIL APRIL

Direction WIRTH BLUMENFELD

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FOR

JOE MARKS

This week (Sept. 13), at the COLUMBIA, NEW YORK, WITH ROSE SYDELL'S "LONDON BELLES"

Wiggins Co., operating the Temple, may now give Detroit the quality of vaudeville to which it is entitled. There must be "something to it" when hundreds of vaudeville patrons who travel the country extensively claim that the Temple, Detroit, does not give as good vaudeville as the Hippodrome, Cleveland, or Shea's, Buffalo, and many other Keith theatres.

At the picture houses: "Humor-tugue," second week, at Broadway-Strand; "What Women Love" at Madison; "Little Miss Hebe" at Adams; "The Untamed at Washington; "The Man Who Lost Himself" at Regent.

So far \$40,000 has been turned over to the Secretary of State as its share of boxing receipts since the passing of the boxing law permitting ten-round bouts.

Sidney Smith, of Famous Players-Lasky, was here last week to see what the Majestic needed in the way of new equipment and furnishings. This house goes under the Famous Players banner Oct. 1 and will be closed until Oct. 9 for the necessary improvements.

DULUTH.

By James Watts.

ORPHEUM—Vaudeville.
NEW GRAND—"On a Country Road," Sonia and Eleanor, Four Meryl Prince Girls, McConnell and West, Wally & Co., Sims.
NEW GARRICK—Symphony concert Sunday; first half, "What Women Love," film.
NEW LYRIC—First half, "Parlor, Bedroom and Bath," film.
STRAND—First half, "What's Your Hurry?" film.
SELDA—First half, "Riders of the Dawn," film.
NEW ASTOR—First half, Bill Hart in "The Square Deal Man," film.
STAR—First half, "The Great Accident," film.
ALHAMBRA—First half, "The Sunset Trail," film.

With weather conditions favorable last week was one of the most prosperous that Duluth theatres have experienced in months. The Orpheum did almost capacity with a fair vaudeville bill, and the New Lyric, probably the most popular of all picture houses in the city, hung up a new record with Marshall Nollan's "Go Get It." This picture was booked for four days, but the crowds of the first few days showed no let up and the picture held over for the week.

The most important theatrical announcement of the season to Duluth was made by J. B. Clinton, of the Clinton-Meyers company, this week upon his return from New York. Mr. Clinton booked 40 legitimate attractions including virtually all the Shubert and Klaw & Erlanger road attractions, for the Lyceum here and the Plaza in Superior. The list is practically the same as that booked for the Twin City houses. Duluth has had no legitimate shows except stock since last spring. The Clinton-Meyers company takes possession of the Plaza in Superior Sept. 18. Stock may be presented there until the Lyceum is ready to open here early in November.

The action of R. J. Bennett, of the Tempest, West Duluth, charging the Fox Film corporation with violation of contract to provide films for the Tempest will come before the district court here next Saturday. A motion to restrain the Fox corporation from breaking the contract was to have come up Saturday, but was continued for a week. Great interest among theatrical people

here is centered on this case, as the problem of contracts with distributors is being widely discussed. The complaint charges that the Fox Film corporation contracted to furnish pictures every second week for a year and that the company broke its contract in August after certain pictures had been advertised for showing here.

Helen Keora, stock player, who was operated on some time ago at the Merkan Park Hospital, has joined the Shubert Players in Minneapolis.

Ralph T. Parker, manager of the Foxham theatre, has organized a new bakery company here, with capital of \$50,000.

Lucille Ballantine, specialty dancer in the revue of Anatol Friedland, who sprained her ankle last Sunday

at the Orpheum, has improved greatly and will work this week. She laid off all last week.

INDIANAPOLIS.

By Volney S. Fowler.

MURAT—Always You.
ENGLISH—First half, dark; second half, The Mikado.
KEITH'S—Opening week, metropolitan vaudeville.
LYRIC—Vaudeville.

PARK—Musical Extravaganza.
RIALTO—Vaudeville and pictures.
BROADWAY—Vaudeville.
CIRCLE—Picture.

Two members of the "Furthest Gregg Troupe," automobile acrobats, were slightly injured at the Indiana State Fair when their cars failed to jump a gap and crashed to the ground. The act was resumed the next evening.

George Sommes of the Stuart Wal-

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All bills, contracts and obligations pertaining to me or my business affairs must bear this signature and all mail intended for me should be addressed in that manner.

H. CHARLES GREENE

(WARD AND GREENE)

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CLARENCE J.

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New York City

Bryant 4-86

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The following productions and acts will serve as a sample of our work of the past two months:

Trixie Friganza

"The Unruly-Weds"

Bernard Wheeler and Adele Potter

Eddie Leonard

The Barr Twins

Margaret Young

Marie Dore

Elizabeth Murray

Irene and Bernice Hart (with "Silks and Satins")

Wm. Rock's ("Silks and Satins")

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Billy Van and James J. Corbett

and

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and several others in preparation.

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by ARTHUR PENN

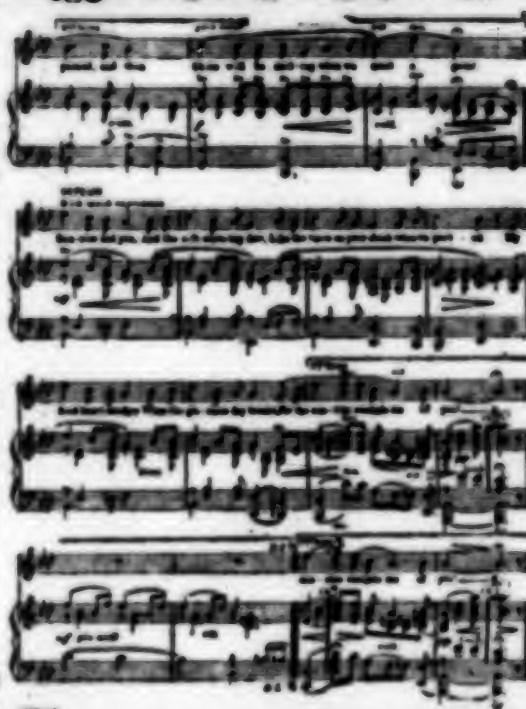
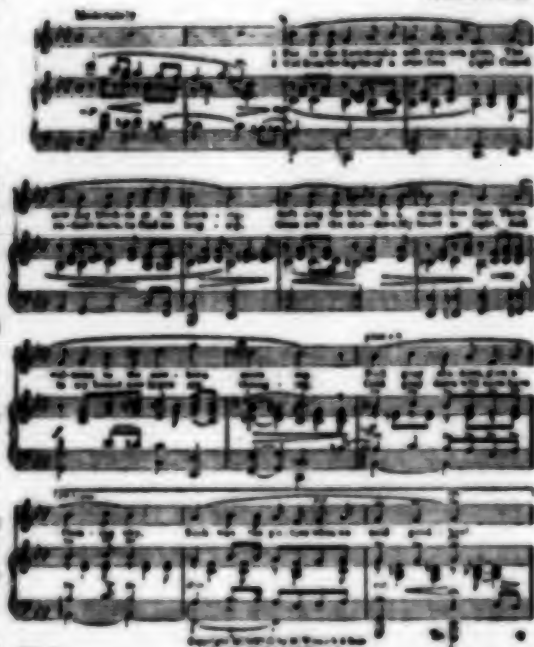
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"SMILIN' THROUGH"
"THE MAGK OF YOUR EYES"
ETC.

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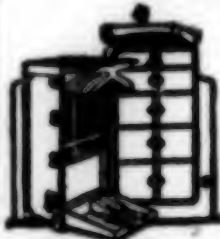
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Trunks Called For and Repaired

ber Co. will continue this winter as director for the Little Theatre Society. The society's season opens at Masonic Temple Oct. 23.

C. Rollins Egerton, manager of R. F. Keith's, saw a plan of several years' contemplation fulfilled this week when the new green room on the right side of the stage was finished as a part of the general remodeling plan.

J. T. Flanagan, feature salesman and Indiana cameraman for Pathé, has been made feature sales manager of the Indiana Pathé Exchange.

KANSAS CITY.

By Will R. Hughes.

SHUBERT.—*"Greenwich Village Follies."*
GRAND.—*"Dear Mr. M."* with Grace La Rue.
ORPHEUM.—*"Vaudeville."* Babs Roth film added attraction.
LOEW'S GARDEN.—*"Vaudeville."*
GLOBE.—*"Jazzed Five."* Kellie De O'Connor, Allen and Dace, Clay Crouch Harriet, June and Rosa, and the LeRoy Troupe.
EMPEROR.—*"Hi Jenks Musical Comedy Co. in 'Brown's in Town'."*
CLAYTON.—*"The Girls of the U. S. A."*
CENTURY.—*"Some Show."*
NEWMAN.—*"Civilian Clothes."*
ROYAL.—*"Humoresque,"* second week.
NEW TWELFTH STREET.—*"Scratch My Back."*
LIBERTY.—*"The Mad Dancer."*
REGENT.—*"The White Rider."*
DOHC.—*"The Last Battalion."*

The Hotel Edward, adjoining the Century, has reopened its grill. Soft drinks are served and dancing is the attraction. Jimmy Hoffmann's Jazz Orchestra is featured.

Fred Speer, who has been doing double duty for the last few weeks, handling the publicity for Fairmount Park and the Century, succeeded in getting 75 columns of reading matter in the local papers relative to the American Legion's first annual war carnival, which was held at the park last week.

Electric Park closed Saturday after a most successful 16 weeks' season. The last three weeks have been given over to the Mardi Gras, each night of which was a special costume affair for prizes.

The Century has received from Strauss & Co., New York, a new mechanical electric sign which reaches the full four stories of the building. It is the very latest thing in display signs and the coloring is beautiful.

Claude Rader, a music composer of this city, has returned from a visit to New York, where he sold eight of his manuscripts to Carl Fischer, music publisher.

MINNEAPOLIS.

The Winter Garden is now in its second week and doing a big business. T. Dwight Peppie is the producer of the current revue, which will run four weeks. Principals are Bert Lewis, Freda Leonard, Marie Burke, Irving Gluck, Betty Brown, Marge Raffalo and the Gibson sisters. The revue is called "Hello, People, Hello," and is of only average quality. Work of both principals and chorus is handicapped by the small stage. The Winter Garden is the only restaurant in the Twin Cities offering a regular revue, and consequently is receiving heavy patronage.

The Twin City Amusement Trust Estate has opened a new playhouse theatre, the Blue Mouse, in Minneapolis, with a large seating capacity and excellent furnishings. The same concern has opened the New Capitol in St. Paul. The New Capitol in Minneapolis will be opened late this fall or early winter.

NEW ORLEANS.

By O. M. Samuel.

LYRIC.—*"Hambone Jones Co. (real, old)."*
STANDARD.—*"Katherine McDonald in 'The Notorious Miss List'."*
LIBERTY.—*"Tom Moore in 'The Great Accident'."*

Julian Sanger arrived in New Orleans Sunday, after visiting the capitals of Europe.

Harold Doherty is making a leap for life on a bicycle at Spanish Fort this week.

Barnes' Circus exhibits here for three days, beginning Sept. 24.

Fantasia opens Sunday, Sept. 24, with the following bill: *"Fanchine de Vogue, Miller and Capeman, Avenue and Jones, Seven Belle Tones, Weaver Brothers and Piffner and Co. The first film feature of the house will be the Melnick picture, 'The Man Who Lost Himself'."*

Edward Frankamp, the veteran superintendent of the Tulane and Crescent theatres, is announcing of Green Springs, Miss. Frankamp is 72.

Infraction coming into this city has it that Meany is tired of the foreign film it has been playing.

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PAUL PETCHING

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Read and see for yourself:

VARIETY

Paul Petching is presenting a musical oddity and novelty in a flower garden set. The turn concludes with a musical illusion that, presented with an air of mystery, gives the turn a commenting finish made nicely interesting at the same time. The garden has an apple tree, rose bushes, low laid flowers and a sun-flower bunch. All are played upon by

Mr. Petching, producing music of one quality or another through the medium of favorite old melodies. Opening Mr. Petching, who alone occupies the stage, sings, and after that he hums throughout the turn, to the finish, and for the encore does a cornet solo in "one." The finish in "one" is likely in for convenience of the stage manager if called upon. The illusion is music

produced from the roses as Petching with a sprinkling can pours water over each of them. There are several. The other musical contraptions like the apples or sun-flowers are played openly by Petching. That may be seen. But it is also seen that he does not play or touch the roses as the water falls upon them. If they are played from back stage the playing is perfectly synchron-

ized with the falling water. It's a brand new plan in novelty music. Mr. Petching dresses cleanly and neatly, in summer attire, and looks very well upon the stage. The present stage setting appears like a worthy effort. It is attractive, and remains attractive, even before it is electrically lighted up, the entire stage being a glow of flowered lights when this happens. The set-

ting and the musical illusion finish are enough to carry Petching along in the first half of the two-a-day bills. He handles himself like a first class showman and knows how to sell his stuff. Petching's present turn is a revision and modernized elaboration of his former act. He has done it very well and is entitled to notice. Sime.

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almost exclusively, and will secure its output in future from the States.

District Manager Kesselich, of Metro, has been looking over the local film situation. Kesselich and Henry Ginsberg spent the week-end at the Hanger recreation home on the bluff coast. Ginsberg is with Educational.

James Mulhauser, special representative of Mack Bennett, spent a week in New Orleans while en route to Los Angeles.

J. F. Pomer, formerly with American, is now with Robertson-Cole.

The mammoth pipe organ to be installed at the Palace has arrived, after a delay of several months.

PITTSBURG.

By Coleman Harrison.

Patronage at the Nison continues heavy with Louisa Ulric in "The Sun-Daughter" this week. Any play with Helene attached is sure to get extraordinary returns locally. Mist in "Lady Lilly" next.

The Guild Players, organized last season by graduates of Prof. Stevens' drama course at Carnegie Tech, are soliciting subscriptions for their second season. The thing is sure to develop, as the performers are all more or less skilled, and it is believed by local critics that not only will the organization take its place alongside the best of its kind in the country, but several of the cast will probably be heard from in the legitimate field before long.

Olive Thomas' death was given extraordinary publicity here, as she is a McKees Rocks girl and had hundreds of personal friends here, who knew her ten years ago as a \$2-a-week salaried girl in a department

store. Her first husband, a local man, married her when she was 16.

The Alvin is drawing fair-sized attendance with "The Girl in the Limousine" the attraction. John Arthur, who fills one of the principal roles, is a native of Scottsdale, near here. The A. H. Woods show will be followed by another of that producer's, "Up in Mabel's Room."

The Shubert Pitt is admittedly undergoing an experiment. Just what type of production that house needs is more than a problem. The theatre has had every kind of show prior to the institution of the legit by its present backers, and, owing to the fact that it has played cheaper stuff in the past, the local public seems averse to recognize it as a standard legitimate playhouse.

Amelia Gardner, a Pittsburgh product, has been engaged by Henry Savage for the new Madge Kennedy show "Cornered."

The Pitt drew capacity Monday. A double attraction of Virginia Pearson and Sheldon Lewis, principals in "The Hole in the Wall," from the pen of Fred Jackson, local playwright, will probably keep the attendance at the top throughout the week. Richard Bennett next in a split week of his two vehicles,

"For the Defense" and "Beyond the Horizon."

The Academy's new manager, Jake Lieberman, has decided to continue the custom inaugurated there last season of running a weekly boxing show among local embryos.

Marcelle Craft, grand opera star and a daughter of Major H. J. Craft, last field officer of the Ninety-eighth Ohio regiment, sang at the annual reunion of that outfit Wednesday. Miss Craft is the "daughter of the regiment" and only recently returned from Europe.

To correct an impression this recorder is alleged to have created, Pittsburgh theatrical musicians are not the poorest paid artists in the country, but rather receive as much for their efforts as those in any other city of this size, although not as much as those in several other big cities.

ROCHESTER, N. Y.

By L. B. Shelington.

LYCEUM—"Lightnin'." TEMPLE—Vaudeville. GAYETY—"Jingle Jingle." FAYE—Monarch Comedy Four. "Which One Shall I Marry?" The Maroon, Gay and Mack, Hart and

Helene, Hughes Trio, and Rex Beach's "The North Wind's Malice," film feature.

CORINTHIAN—"The Little Shepherd of Kingdom Come."

VICTORIA—Vaudeville and pictures.

FAMILY—Nat Fields Co. in "Tinkles and Winks."

REGENT—Douglas Fairbanks in "The Merry Widow."

LOEWS STAR—"Humorogue."

Two theatres opened on Monday—Loew's Star and the Corinthian. The former is a picture house and the latter will play Klaw & Erlanger attractions. The Star was until recently the Gordon, one of the three picture houses recently taken over by Loew here. It has been entirely overhauled inside and a handsome stage setting installed. Robert D. Whitman, recently of Loew's Victoria, New York, is resident manager of the Star, succeeding John J. O'Neill, who has been transferred to the Regent. S. H. Meinhold, assistant general manager of the Loew Circuit, supervised the opening details.

In spite of rain on three days, the

Rochester Exposition last week drew 148,000 persons. The horse show in connection has come to be recognized as one of the best in America and drew many notables, among them Irene Castle, former dancing and picture star. The Shroeder Show furnished all attractions, the midway having about 20 shows.

The San Carlo Grand Opera Co. played to capacity houses all last week at the Lyceum. Rochester has no little opera that even with increased prices seats were generally sold out before curtain time.

Susan and his band are scheduled for a concert in Convention Hall on Tuesday evening, Sept. 21.

Fred "Able" Webster, who in times past has had two or three musical comedy stock seasons here, will join the Nat Fields Co. at the Family next week.

KANSAS CITY.

By WILL R. HUGHES.

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Chas. H. Waldron

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Here's a new waltz ballad that's steppin out like a king's thoroughbred. Prettiest thing you've ever heard! Great for folks with sentimental vocal chords

I LOVE YOU SUNDAY

is provin' a big surprise-Kickin' up a great rumpus! It's got a clever idea and a peach of a fox-trot time. Charley Straightwrote it.

SWEET AND LOW

Seems to be no stoppin' this one. The public knows a good song when it hears one and the public picked this like it picks all my songs! Thank you one and all.

F. J. A. Forster

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WAYNE CHRISTY, Booking Mgr.

A. W. JONES, Associate

was the attraction which preceded the lid off Monday at the Shubert theatre, which opened its season of 1920-1921, under the management of Joseph B. Glick, the new resident manager.

Although one of the warmest nights of the fall season, a large audience was present and the show went with a snap that pleased on Mr. Glick received a large number of beautiful floral offerings from his friends and well wishers. Prominent among the floral pieces were those from the Dolly Sisters, with a card, "To our manager, from across the pond"; the Friars Club, Hixon and Connolly, Seymour Rice, employees of the Shubert theatre, Kansas City Bill Posting Company, and a magnificent golden horseshoe, made of golden glow studded with roses, from Lawrence Lehman, manager of the Orpheum theatre; Martin Field, manager of the Newman theatre; Frank L. Newman, Barney Allie and M. B. Shenberg. The

flowers were on display in the theatre and attracted much attention.

This was home-coming week for the stars at both the Shubert and the Grand. At the latter Grace La Rue, with her husband, Hale Hamilton, opening in "Dear Me," was greeted by a number of relatives and a host of friends, who were anxious to see her in a real play. Al Herman, who is heavily featured in "The Greenwich Village Follies," is also a Kansas City product and received a genuine welcome when he appeared for his specialty in the second act. His number went over in great shape and he came back for a little talk complimentary to Joseph B. Glick, the theatre's new manager, who, he assured the Shubert patrons, was a regular fellow.

"Civilian Clothes" is the underlined attraction for the Shubert next week, and Frank L. Newman has run the picture of the same title into the Newman theatre for the present week. This move will probably be a business getter for both houses, as it has been proven that the picture fans like to see the spoken play after seeing the picture.

SYRACUSE.

By Chester B. Bahn.

The Loew's Opera House at Watertown opened for the new season last Thursday.

The Avon, formerly the City Opera House, Watertown, inaugurated a new policy this week. The first four days of the week, commencing Sunday, will have strictly feature film programs. The last three days the screen presentations will be augmented by two acts of Keith vaudeville. There will be three shows daily.

Joseph Scott Welch, of Elmira, is leading tenor in "Tip Top," which got underway at Philadelphia this

week.

May A. Bell Marks, former stock leading woman, whose company was a fair week attraction at Watertown for some 17 years, proposes to establish a dramatic school at Watertown. She was there last week to look over the field. Her husband, R. W. Marks, was formerly leader of the Olympic theatre at Watertown. The May A. Bell Marks Repertoire Company made its last visitation to Watertown eight years ago. A sister of Mrs. Marks, Mildred Estelle Bell Hubbard, conducts a dramatic school at Auburn.

WIETING.—All the week, "The Rose Girl." I'm a rose on this attraction and lay down your money on it as well, for it's bound to come under the wire on Broadway as one of the season's hits. It's a dancing show par excellence, a singing show of the first water and a beauty show that makes you wonder where they found 'em. The cast, headed by Roy Atwell of this city as principal comedian, and with others whose names are just as well known in the musical comedy field, is all that one can ask. Mabel Withers, a bit of loveliness and charm, is an ideal "Rose Girl." And the chap

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Washington "Post," Sept. 13, 1920

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STUDIOS

"Girl" is enthusiastic over his new musical comedy discovery, Katherine Shoop, the prima donna of the company. Wolf declares that she's the most talented of any who have sung the role. Miss Shoop is the fourth "Rainbow Girl." Wolf says he found her singing in concert. She's only 29 years old. The dramatist is also saying kind things about "Johnny" Jordan, niece of Margaret Hingston, who is one of the dancers in the company. Miss Jordan is only 19.

The case of Kurt Hufelt, head of May Irwin, vs. Charles Shuman, an action concerning around \$100,000, which was stayed on Shuman's promise, has been dismissed at Clayton.

The Strand, Ithaca, resumed vaudeville this week, at the same time increasing its prices.

Alfred Papayian, of the firm of Papayian Brothers, who conducted a string of picture houses in Watertown and Northern New York, has returned from a year's trip in Greece. His brother Harry, who has been in charge of the firm's interests in his absence, will shortly leave for a three months trip to California.

The Rev. O. R. Miller, State ap-

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perintendent of the New York Civic League, is continuing his war on carnival organizations in these parts. He dropped into Oswego last week and started up the county authorities, with the result that the lid went down on a number of games operated in connection with the Ferris Carnival Company there.

Jack Osterman, vaudeville comedian, is continuing his war on carnival organizations in these parts. He dropped into Oswego last week and started up the county authorities, with the result that the lid went down on a number of games operated in connection with the Ferris Carnival Company there.

Marion Papworth is the prettiest girl in Syracuse, according to Ray Atwell, Mahal Withers and Flora Zahel of "The Rose Girl," who passed upon the portraits of the contestants in the "Freaky Girl" contest, a feature of Syracuse Day of the State fair.

League weather that was threatening throughout the day, the Monday attendance at the New York State Fair, on how this week stood at \$1,964, a new record.

While no announcement has been made, it looks as though Syracuse is to have its first woman dramatic editor. Marjorie Timko, joining from assignments, is slated to succeed the late Albert York as dramatic editor on the "Post Standard." This woman has taken charge of Mr. York's editorial page column, changing its title from "Good Morning Everybody" to "The Long House."

There's a merry war on between the Waiting and the Empire here, if the bookish movements count for anything. The Empire signed to "Jim Jam Jones" for the first half

of next week, while the Waiting offered "The Passing Show" for the last half in its first advertisement. Then the Waiting took "The Passing Show" to the John Cort attraction. The Empire has now promptly countered with the William Rucke Hever for the last half. The Waiting is a Shubert house, the Empire belongs to the K. & E. string.

Two Ultra film services, the Tryu Film Co. and the Ultra Film Service Co., were included in the seven or eight places visited by navy thieves who operated in the Post-Up City Sunday morning. The thieves didn't miss an establishment in the block while going through the dental parlors of Dr. H. E. Noyes, one of the places visited, the thieves turned on the electric fans to cool their fevered brows.

VANCOUVER, B. C.

By H. P. Newberry.

EMPIRE—Ed the Eldest in "The Common Law" week next. Miss Elliott was seen to advantage. Ray Collins played opposite. Production well staged and drew crowded houses. Coming "Peg O' My Heart."

AVENUE—New season was opened September 12 with Charlotte Greenwood in "Linger Longer, Love." This house has been entirely decorated and the seating arrangements improved. The Royal English Opera Company with Jefferson DeAngelo and Hans Himmelfarb.

ORPHEUM—Marie and Mary McFarland and Frank Wilson and Co. are the joint headliners of Bill Pantages. Ted Moore presents new dance act "Nacht" with Martha Graham featured, other vaudeville acts.

Fred Sullivan, a recent addition to the Empire Theatre stock com-

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pany, is now directing the plays staged each week.

Coming attractions booked for the Avenue this season are "Robin Hood," "Fringes of 1938," "Mama's Affair," "McIntyre and Heath," "Vanity Fair," "Edna Goodrich in 'Kissing Partners,'" "Civilians," "Chu Chin Chow," "San Carlo Opera Company," "Maid of the Mountains," "Martin Harvey," "Winkle Hard," "Gus Skinner," "Maude Adams," "Loren Lester," "Bird of Paradise" and "Tiger Rose."

"Peg O' My Heart," coming to the Empire Theatre, has been seen here twice before in stock, it having been staged by the I. E. Lawrence Company in 1911, when Miss Maude Adams, a favorite here was seen in the leading role.

WASHINGTON, D. C.

By Hardie Mackin.

KENTH—Vaudeville. NEW NATIONAL—John Cort's new musical comedy, "Jim Jam Jones" with an immense list of names in the cast. Reviewed elsewhere in this issue.

SHUBERT-HELLASCO—Joeephine Victor and Arthur Hohl in "Marinque." Exceptionally good business.

SHUBERT GARRICK—Regular season opens with Richard Bennett in "Elmer F. Nick" for the defense." First half of the week while Eugene O'Neill's "Beyond the Horizon" will last three nights.

POLK—The second or is it the third, annual visit of "Up to Mabel's Room." Good company.

GAYETY—Harry Hastings Big Show with Harry Coleman.

FOLLY—Special Follies." COMBOS—Jack Raaf's "Broese Girls," Charles Del Vecchio and Co. Jones and Jones, Hector and

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STRAND—Low Hymmer in "The Love Lawyer." Martin and Courtney, Henry Frey, Bill and Irene Telsak, Newport and Stark, Juggling Perrier, Arvin and Kenay and feature films.

LOEW'S PALACE—Film "Lady Rose's Daughter."

LOEW'S COLUMBIA—Second week, "Humoresque."

MOORE'S RIALTO—The Perfect Woman."

CRANDALL'S METROPOLITAN.

—"Stop Thief."

MOORE'S GARDEN—"The Prince Chap."

Rouss and his Band appear at the New National afternoon Sept. 28.

The closing week of L. Monte Bolla's stock at the Shubert-Garrick most successful final bill, "East Lynne" and Washington liked it.

The company have all returned to New York while Mr. Bolla is leaving for the Maine woods.

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It is said in film circles that Rosemary Theby will shortly blossom out as a full fledged star. She has signed a contract with J. Lincoln Miller at a big salary and will have the distinction of appearing in a Bernard Shaw story. According to the contract she will make four productions a year. The new organization will use the Francis Ford Studios on Sunset Boulevard as the director will be William Worth.

CAPITOL.

Between Will Rogers in an above-the-average comedy character role and Harold Lloyd in his newest twin reeler, "Get Out and Get Under," the bill this week is not wanting for comedy. Rogers' feature, "Honest Hunch," holds up the main picture end handsily and Lloyd's comedy is another feather in the begoggled comedian's cap.

It is surprising the way Lloyd has developed into a drawing card and it is no idle statement that he is fast becoming a contender for Chaplin's laurels as America's—and that means the world's—premier film comedian. "Get Out and Get Under" is worthy of equal billing with any feature, any time. As the title might suggest, it concerns itself with the w. k. henryford. Practically seven-eighths of the entire footage of the 2,000 feet consists of business with the silver which is new and original in every respect.

The show opens with Rimsky-Korsakov's "Scherzando" rendered as an overture. Unit No. 3 was the invention and Kol Nidre rendered by a quartet accompanied by Helen Schuler in a solo solo. This number is included in deference to the Jewish New Year holidays. A Prizma scene, "Treville, Where Paris Flies," preceded a ballet solo, "The Muth and the Flame" presented by Mlle. Gamberelli. The Capitol News followed and proved its usually interesting digest of the world's events in slicker form.

Marie Stapleton Murray rendered a selection from "I Pagliacci" following which the Goldwyn feature (reviewed elsewhere in detail) was presented. Another ballet and the Lloyd comedy completed the program.

RIVOLI.

Even the first Sunday night show at the Rivoli ran an unhurried two hours. The pictures were not speeded up as often happens and the full show was given. It made a good comedy entertainment, appropriate laughing subjects being grouped around the capital comedy with Charlie Ray, "The Village Sleuth."

To make it complete they had a comic twist even in the news weekly, an especially interesting series of views of canoe races among South Sea Islander tribes with the paddlers working furiously and with absurd contentions. The Mutt and Jeff animated cartoon was a bit funnier than usual, having to do with Mutt in the role of a detective, and little Jeff crashing his sleuthing expedition. This went with

Ray's amateur detective story and gave an added flip to the fun.

"Don't Weaken," a Paramount-Bennett comic, had a laughable boxing bout with a dancing master and a character like Jiggs in the "Bringing Up Father" cartoons which was a marvel of knock about nonsense and besides that, a wealth of the comedy surprises which are inseparable from the Bennett trademark.

A dancing novelty "In a Toy Shop" varied the specialty offerings. Two girls and a man, the former dressed as dolls and the latter a la Fred Walton, had a neat and slightly dance routine with a good finish when the three dolls collapsed in grotesque positions at the fall of the curtain. The vocal number was "Oh, That We Two Were Maying," sung by Almajane Wilkay, mezzo-soprano, and August Verner, baritone. A Bruce comic with elaborate moonlight landscape effects opened the program. "Fra Diavolo" made a spirited overture.

THE STRAND.

Substitutions from "The Firefly" and "Giannina Mia," sung by Kestell Carey, soprano, opened proceedings this week at the Strand. The topical review followed—and then a Max Fleisher cartoon. In the vocal duet given next ("La Fura del Destino," by Verdi), the tenor, Rafael Romita, detracted noticeably from his effect by attempting to act. All he succeeded in doing was to convince his audience that he was suffering from some inner pain that must have been excruciating. Fernando Guarneri, the baritone, sang with more ease. The feature was the Whitman Bennett production of "The Master Mind" with Lionel Barrymore starred and is reviewed elsewhere. Harold Lloyd in "Get Out and Get Under" is shown in very ordinary slapstick. It is far below his usual standard, but pleased the crowd with its well shot and directed final chase.

RIALTO

The Rialto has an exceptionally good show this week. Constance Hinney in a film version of "39 East" put out by Reelart proved a favorite with the audience and Grace Hoffman's singing was another number that went over for big returns. The feature is reviewed elsewhere.

Miss Hoffman achieves great clarity of expression and astonishingly effective vocal results, but at times she does so at the expense of her appearance. The aria from "La Traviata" lends itself especially to

well to solo work and Miss Hoffman put it over in grand shape.

"A Palata's Paradise" was a Prizma color picture that went for good returns, while the pictorial was well selected and held the interest. "Don't Blame the Stork," a Christy comedy, followed and extracted a series of laughs.

VILLAGE SLEUTH.

William Wells.....Charles Ray
Felix Wagner.....Westford Wootton
David Koon.....Don Bash
Dr. Roberts.....Donald Macdonald
Mr. Bishop.....George F. Stone
Mrs. Bishop.....Betty Schade
Pa Wells.....Lee Morris

Thomas H. Ince sponsors Charles Ray's new feature, directed by Jerome Storm and written by Agnes Christine Johnson and it has all the smooth authoritativeness that goes with the Ince name. The production, this week's feature at the Rivoli, is handled, of course, by Paramount.

It is an extremely light comedy with scarcely enough of substance to hold story interest for the usual five reels, but somehow it does not become tedious, thanks in part to the characterization of the likable country lad by Ray and partly to the clever framing of the tale.

The star plays a cheerful sort of rube clown with a passion for playing the detective, developed by too deep pursuit of dime novels. He constantly meddles with imagined crimes only to make himself ridiculous until at length he unwittingly becomes the agent of justice in spite of himself and actually does capture a real malefactor while in pursuit of an entirely innocent person.

The parallel will promptly suggest itself. The plot and character are almost identical with Ellis Parker Butler's series dealing with Philo Grubb, the absurd paper-hanger who did the same thing in Butler's reflecting farcical yarns. Ray plays the same sort of earnest bungler in the role of William Wells. William's father sets the boy to catch a village watermelon thief, but William finds the culprit in his own "gang" and joins them in their campaigns against the watermelon patch.

Father promptly sends him to shift for himself. He gets a job in a sanitarium, and when one of the patients is the victim of an attempted robbery, William suspects the doctor. In a long pursuit of the doctor, he unmaska "Philadelphia Raily," a noted crook who is masquerading as a patient for his own purposes. William gets a \$5,000 reward, besides winning the affections of a pretty chorus girl who has entered the sanitarium to mingle with

society. There is a counterplot which has capital comedy points, dealing with a society woman and her tired business man husband who have become estranged, but become reconciled as a result of the farmer boy's sleuthing. An atmosphere of mystery is splendidly kept up to heighten the comedy effect when the debauchment is sprung and by means of shadowy figures fitting about in half lights, by secret passages and by misleading clues a first rate element of suspense is aroused and sustained throughout.

The settings are convincing and attractive and the company of players makes an unusually even supporting organization such as always seems to fall to the lot of the lucky Ray. The whole production is typical of this star in its intelligent comedy and its invariable good taste.

POLLY OF THE STORM COUNTRY

Polly Hopkins.....Nildred Harris
Robert Robertson.....Henry Johnson
Betty Robertson.....Charlotte Burton
Harvey Blackman.....Harry Northrup
Frances Hopkins.....Maurice Valente
Gweny Hope.....Ruby Lafayette
Oscar Bennett.....Charles West
Woe Jerry.....Mickey Moore

Memory is a fickle proposition, but the similarity in title, at least, is so striking one cannot but recall a feature production of some six or eight months back entitled "Tess of the Storm Country." It is easily gathered from the titles that the "storm country" is the high light in both affairs, and that is the sole similarity recallable at this writing. However, this Louis B. Mayer-Nildred Harris Chaplin picture is an acceptable program feature, with the rural element predominating, although a dash of the society atmosphere is also included.

The picture slides along and unfolds a conventional yarn with but

few of the intense moments one momentarily expects, to a suddenly directed climax. Even the intended climax portrayed could have been played up more effectively. It has all been done in just-so fashion, average though not necessarily mediocre, with a modicum of heart interest, more the result of individual acting than direction.

Grace Miller White is credited with the authorship of the novel from which Arthur H. Rowson and Frank T. Dacey adapted the screen story. J. Grubb Alexander titled and edited and Mr. Rowson directed it.

Polly Hopkins is of the kind denoted unobscurely by the aristocratic "Hilltoppers" as "squatters" who have taken possession of the valley and made the land an eyecore—according to the Hilltop residents—with their ramshackle shanties and rock-strewn acres. Marcus MacKensie is waging a war of dispossession on these squatters and seeks to ally the assistance of Robert Robertson (Henry Johnson) in accomplishing a final eviction by means of contrived legal methods. Robertson disapproves, although he investigates, and thus strikes up the acquaintance with Polly that later develops into a romance. They are parted through the forced allegiance of Polly to another, done so to save her father from prison on a trumped-up charge, but the third man is conveniently killed in the storm, and after some more subplot all ends well in the fifth reel.

The cast is excellent on the whole. The star is convincing in her simple personation, and Henry Johnson is an acceptable opposite. A cute kiddie, Mickey Moore, helps sustain some of the heart interest and is a coming hid star. He will bear watching.

The fans ought to like this picture, everything considered.

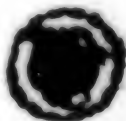
HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



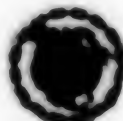
HOLLYWOOD, LOS ANGELES, CALIFORNIA.

Watch the Hit of Her Latest Picture



MARK
STRAND

Broadway and 47th St.



Week Beginning September 19

CONSTANCE TALMADGE

Presented by JOSEPH M. SCHENCK in

"GOOD REFERENCES"

An Actress of Wonderful Charm, Vivacity and Pep in a Picture That Sparkles With Laughter, Love and Romance

Story by E. J. RATH

Picturized by DOROTHY FARNUM

Technical Director WILLARD M. REINECK

Photographed by OLIVER MARSH

Directed by R. WILLIAM NEILL

A FIRST NATIONAL ATTRACTION

Another Offering by the Strand Under Its New

ASSOCIATED FIRST NATIONAL FRANCHISE

This demonstrates the high class comedy dramas franchise holders can offer its patrons under First National's policy of encouraging independent stars and producers.

There'll be a Franchise everywhere

A FULL HOUSE.

George Howells..... Bryant Washburn
 Claire Blum..... Lois Wilson
 Guy Milham..... Guy Milham
 Hazel Howell..... Hazel Howell
 Vera Vernon..... Vera Vernon
 Lottie Williams..... Lottie Williams
 John Wild..... John Wild
 Officer Mooney..... E. Wall Covington

"A Full House" in visual form is decidedly lacking in the elements that make for good entertainment. It was written by Fred Jackson and originally produced as a stage play, a straight farce. Later it was musicalized under the title of "The Velvet Lady." In both of the foregoing forms of dramatic expression the mechanical construction of the over-familiar plot was not nearly so obvious as in the screen presentation, which is in five reels, produced by Paramount-Artcraft, directed by James Cruze and distributed by Famous Players-Lasky. The fore part of the picture runs along at an uneven pace. There is an occasional situation that is moderately productive of laughter, but the greater portion of the first and second reels are very slow. The third reel picks up a bit, and the fourth holds a fair amount of comedy. There are too many lapses between laughs in this reel, however, to keep the story moving at a speed consistent with what present-day screen patrons look for in a farce. The fifth reel is utilized to unravel the cut and dried complications that have been brought about by two men exchanging expedient, about the oldest known in farce, is but one of many similar conventional pieces of business with which "A Full House" abounds. Bryant Washburn, starred, does fairly well in the leading male role of George Howells. Vera Vernon, the adventuress, played by Beverly Traversa, makes the most of slight opportunities and stands out. E. Wall Covington overdoes the part of the copper, Officer Mooney. Frank Tomason as King plays intelligently. Lottie Williams also gives a likeable performance. Lois Wilson, Guy Milham, Hazel Howell and John Wild also appear as principals. The story as screened has an artificial air throughout, the natural life-like element which would make the play convincing being entirely absent. The settings are adequate. Just an ordinary program feature.

R-2.

LOVE, HONOR AND OBEY.

Frances Williams..... Wida Bennett
 Marion Robbery..... Claire Whitney
 William Williams..... Henry Harmon
 Stuart Edmund..... Kenneth Harlan
 Elsie Tullman..... George Cost
 Jack Robbery..... E. J. Ratcliffe

This is the initial production of a new series of "specials" Arthur Sawyer and Herbert Lubin are producing for Metro. It is an adaptation of Charles Neville Buck's "Tyranny of Weakness," a novel which has reached a sale of approximately 200,000. Eugene Walter, the playwright, pictured the book, and Laurence De Cordova directed. The picture was supervised by Maxwell Karger. It's a six-reeler. On competent authority, it may be stated the production cost \$110,000. Generally speaking, "Love, Honor and Obey" is a good picture. The story, while undoubtedly possessing selling values with the exhibitor, through having been adapted from Mr. Buck's novel, is an ordinary yarn of a youthful author who wants to marry the daughter of a hard-hearted old Puritan. The old man is not in accord with the son theories advanced by the youth in a book, written by the latter, and furthermore is desirous of having the girl marry an older man, as a means of bettering the family's finances. The young author is dismissed from the house and a letter sent him by the girl is intercepted by the older lover. That intercepting thing is pretty old stuff. The girl and the older lover marry, but there's a lively scene when the girl finds she has been tricked in the letter sending proposition. The young lover returns, upon being sent for. There's a struggle and the older man is apparently drowned as the result of the fight which takes place. No mention is made of any inquest. The youthful lovers clinch and it's all over. That's the main story. There's a counter-story in the youthful author's endeavor to help a married woman whose husband playfully punishes his wife in the nose, drags her out of a crowded club house and generally beats her up on the slightest provocation. The youthful lover is accused of mixing up with the wife-beating "chap's better half and he (youthful lover) is named as corespondent in a divorce action. It's this that finally decides the hard-hearted old Puritan's daughter to marry the man of her father's choice. That the youthful author is guiltless of wrong doing. In the matter of the divorce case, is also brought out after the girl has married the older lover. Wida Bennett is the heroine. She plays acceptably. Kenneth Harlan makes a good-looking hero as the author with futuristic and ideas. George Cost makes the old lover fairly convincing, and Henry Harmon is excellent as the old Puritan. Claire Whitney is the wife-beater's better half, playing with ease and plenty of expression. The best work in the

picture by far, however, is that of the veteran E. J. Ratcliffe as the wife-beater. He makes a role live. In spots the action appears to be jumpy. This may be either the fault of the adapter, Mr. Walters, Mr. DeCordova, the director, or of Mr. Karger, who supervised. Notwithstanding some minor defects, "Love, Honor and Obey" is sufficiently entertaining to pass satisfactorily in the better picture houses.

R-2

"Hindie Wakes," the English play that made a sensation here, has been received in film form by the C. B. Price Co.

Lieut. R. W. Maynard, who won the Air Derby from the Atlantic to the Pacific, is to appear in "Determination," being filmed by the United States Photoplay Corp. at Grantwood, N. J. He may be the first ordained clergyman to appear in pictures.

Elizabeth McKenty, former "Floradora" girl, died last week from double pneumonia after being rescued from the Sound, where an upset occurred during the filming of a shipwreck scene. Rose McTammany was also a member of the company, and at her Manhattan home first aid was administered to the deceased.

Stella Offeman, in charge of American productions for the Eclair Co. of Paris for many years, has started producing on his own. Robert Levy, also formerly connected with the Eclair, is associated with Offeman.

Paul Casanova has been appointed chief of staff of the Fox Film western scenario department, succeeding Denton Chitt.

Tina Modotti, the Italian screen actress, will head the cast to appear in the screen version of "The Tiger's Coat," based on the novel by Elizabeth de Jeans, which appeared in Pictorial Review.

Loew's Theatre, Third avenue, near 155th street, was held up Sunday and the safe robbed of the day's receipts, \$1,400. Charles J. Coleman, the house manager, was punched in the nose when he started to resist and then threatened with a revolver.

According to Emory Dunn, film man, who has just returned from South America, picture houses are putting the bull fight out of business down there.

The first Memmore Kendall production starring Vivian Martin, for release through Goldwyn, is entitled "The Song of the Soul." It was directed by John Neph.

HEY

MISTER

ROBBER!

Do You Want
To Know What
To Do With This
\$10,000 Bill?

Ort Hutchins Had The
Same Problem And
He Found The Answer.

If You Want To Learn,
You Will Find A Ticket
Waiting For You At
The Capitol Theatre
Box Office. Call For It.
Will Rogers in
"HONEST HUTCH"
Will Show You
Week of September 12th

PRODUCED BY GOLDWYN PICTURES CORPORATION

WARNING! WATCH
ALL \$10,000 BILLS
YOU GET IN CHANGE

If One Is B-232, Call a Cop,
for It Was Stolen From
Automobile Man.

A white elephant on one's hands is about the only thing comparable to the plight of the criminal who to-day is wondering what he is going to do with a \$10,000 bill. It was part of the \$24,500 in big bills, ten, twenty and \$100, which J. R. Smith, proprietor of the United Auto Run Company, No. 125 West 53d Street, after losing him, cruelly Saturday.

Mr. Smith had kept a record of this paper-bill which he carried around as other men carry a key-ring, and to-day all banks have been notified to be on the lookout for \$10,000 bill No. B-232, which is the missing certificate.

Bank officials have been requested to notify the police and to hold onto the bill if any one offers B-232 of the \$10,000 class for change. Meanwhile Detectives Whalen and Flaherty took Mr. Smith down to the Rogers' Gallery to look over the pictures there in an attempt to pick out his cash.

Just how a man unlawfully possessing a \$10,000 bill whose number is being advertised broadcast could dispose of it is a problem for large spenders. Mark Twain once offered a delightfully fanciful treat in his story of "The Million Pound Note." Nobody could change it and the possessor was able to live high without spending a cent—no look at it was enough to establish unguilted credit.

Of course, prices were lower in those days, and possibly a man with a bill of any size could spend it now, but if it was a stolen \$10,000 bill it probably would attract passing attention.

Suggestions as to how the crook with the stolen ten thousand dollar note can pass it are:

1. He might buy a cab of one-tracked hitch.

2. He might take a few friends to dine at a first class Broadway restaurant, order all they really could eat and hand the big bill to the waiter, telling him to keep the change.

3. He might start a movie producing concern and pay a star one week's salary with it.

In Mr. Smith's missing roll were one \$10,000 bill, seven \$5,000 bills, twelve \$100 bills and \$200 in bills of smaller denomination.

Mr. Smith's habit of carrying a roll containing such masterpieces of the legal tender world attracted to him a taunting letter which he received to-day with the cancelling mark of Indianapolis, Sept. 4 on the envelope. It addressed him as "Dear Old Coo" and decided him for disposing so much pocket money in a discreet way. The letter was unsigned and the deliverer on the case believed it may have been written by one of the men who robbed the auto run man.

PUBLICITY ABOUT CHAPLINS LEADS TO ACTIVITY HERE

Mrs. Mildred Harris Chaplin Issues Number of Interviews—Suggestion That She Will Reveal Certain Facts Regarding Pre-Nuptial Matters.

The Mr. and Mrs. Chaplin difference have occupied the public eye in New York during the past week since the arrival in the east of the comedian-husband. The first move of Mrs. Mildred Harris Chaplin after the arrival of her husband was to engage Henry J. & Frederick E. Goldsmith to act for her. Up to Wednesday there was little stirring in a legal way in the matter of the differences between the two, but there was a publicity campaign that held the interest. Wednesday it was reported the comedian-husband had made overtures and that there would be a meeting of the attorneys of the opposing factions late that night.

It seems Chaplin decided the publicity his wife was giving him as a rival of Harry Lauder for penuriousness was keeping home and he went so far as to send telegrams to all of the daily papers Tuesday evening to the effect they would be held responsible for anything printed regarding him.

Despite this the New York "American" led off its story with the Mrs. Chaplin quotation that "Charlie Chaplin was so tight that it would be impossible to separate him from a penny with the aid of a vacuum cleaner."

There was a suggestion in the interviews handed out that Mrs. Chaplin would reveal a number of important facts regarding the pre-nuptial condition of affairs between her and her husband.

The First National tried to arrange a meeting between Mrs. Chaplin and her husband Wednesday afternoon, but it did not materialize. Mrs. Chaplin got as far as the office of Louis B. Mayer, two floors below that of the First National, on West 45th street, but did not take the elevator above that point.

The early part of the week witnessed a series of statements, but no actual legal action, other than a letter which Henry J. and Frederick E. Goldsmith addressed to John D. Williams of the First National and Marcus Loew of the Metro, informing them that Mrs. Chaplin contended that her rights under the laws of California gave her a 50 per cent. interest in any money that her comedian husband was to receive for his production "The Kid."

This had the desired effect of halting any transaction that might have been under way for the transfer of the film. Nathan Burkan, attorney for Mr. Chaplin, stated that he knew of no deal that was pending for the picture and that Chaplin's arrival in town had nothing to do with a deal of that sort, but that the comedian's purpose in coming East was to establish himself in or near New York to make pictures.

Late Tuesday Mrs. Chaplin, through her mother, Mrs. Harris, issued a statement to the daily papers to the effect that she was ill in bed and that Dr. Ralph MacPherson, who was in attendance, forbade her seeing any one regarding the case.

She did, however, issue a valuable statement regarding the matters that have brought about her most recent action against her husband. They were that her present condition physically was entirely due to the fact that she was compelled to go to work to maintain herself too soon after the birth of the Chaplin baby which died three days after it was born.

That Chaplin practically deserted her in January and left her to maintain a home which he had leased and compelled her to pay the servants he had engaged, she also charges. This, she stated, is the reason for her financial embarrassment at this time. Her trip East was on the advice of her Los Angeles physicians who suggested that she come to New York to consult specialists.

Prior to that she had an offer from her husband of \$25,000 as a settlement in the event that she would secure a divorce. This she

refused to consider and later he jumped his offer to \$45,000. When she was forbidden to work by her doctor and ordered that she was in need of money to make the trip and at that time was willing to come to an understanding with her husband to free him. He then withdrew his \$45,000 offer, his wife says, and refused even to advance her \$5,000 pending a settlement, although she offered to pledge her automobile with him for the amount, so that she could come to New York and go under the care of a specialist.

The California law on which the Goldsmiths are basing their action is known as the Community Law which gives the wife an equal ownership in all property, real and personal, which the husband acquires after the marriage.

SHE REGISTERS TRIUMPH.

Actress Wins \$2,200 Judgment Against Essanay.

San Francisco, Sept. 15. Charlotte Bertin Lerche, formerly in the employ of the Essanay Film Co., was awarded judgment of \$2,200 against the company in a decision handed down last week by the United States Circuit Court of Appeals.

Mrs. Lerche complained she was engaged by the company at a salary of \$200 a week to play emotional roles, but instead was assigned to comedy parts. She was discharged at the end of ten weeks' service and brought suit for the balance of a year's contract. The court held that Mrs. Lerche was not obligated to play parts for which she did not contract.

RUTH INJUNCTION DENIED.

Films Other Than "Headin' Home" Can Be Shown.

Justice Guy in the Supreme Court on Wednesday denied the application of Habs Ruth to make permanent the temporary (in) action signed by Justice Lehman against the Educational Film and six other defendants who are being sued by the King of Swat for \$1,000,000.

The pictures released by the refusal of the injunction are "How Habs Ruth Makes His Home Run" and "Over the Fence."

NEWS OF THE FILMS

Captain H. Peperhorn, veteran elevator starter in the Walker Bank Building, Salt Lake, won first prize in the Paramount-Jampson travel club contest, which ended last week. He has the choice between a \$1,000 cash prize and a trip to the battlefields of Europe. Irene Hanson, of Salt Lake, won second place. She has a choice of \$400 in cash or a trip to New York. Frances D. Brown was third, winning a trip to Los Angeles with an offer to play in motion pictures, or \$500 cash. Edith Levine got a trip to Yellowstone National Park or \$200.

Harry Levey is filming "Uncle Sam of Freedom Ridge" and says Bernard Baruch, the Wall Street banker, who has been a close friend of the Democratic administration, is interested with him in the venture. The picture is based on the story by Margaret Prescott Montague, and is said to advance arguments in favor of the League of Nations. Republican propaganda is to be embodied in "The Right Road," being filmed by the Industrial Film Manufacturing Co.

Paul M. Lazarus, director of publicity for United Artists, has been made sales promotion manager. He will still be in charge of the advertising department, but the detailed work will be in charge of Charles E. Meyer.

Lee Hughberry will succeed Mary O'Connor as scenario editor of Famous Players in order to allow the latter more time for original writing.

Inter-Green has acquired the foreign distribution rights of "The Herds of Vengeance," a C. B. Macaulay production, distributed by the United States and Canada by Pelect. The story deals with West Virginia mountaineers.

PLAN PICTURE SUPPLY FOR NEGRO THEATRES

Colored Bankers Propose to Make Native Subjects.

A project is on foot to promote a picture producing organization to supply native subjects to theatres catering to the colored population. It is backed by the Quality Producing Co., financed by the same interests which promoted the Lafayette theatre, New York, one of a chain of six houses in Boston, Newark, N. J., Baltimore and Washington catering exclusively to that race.

This company does its own producing using the New York house under Manager Walton, dramatic editor of "The Age," and then sends the companies around the circuit. Besides the chain plays shows put on by outside negro managers, such as "The Smart Set," which comes to the Lafayette next week.

"The African Prince," which played the New York establishment last week, is a "Quality" production. This week the house is experimenting with a negro film called "The Brute," featuring Sam Langford, the pugilist. All the players are colored and the picture was made by a Chicago promoter, also colored.

The response of the theatre's clientele which crowded the house at every performance gave the negro capitalists who are behind the Quality company the tip that times for negroes was a promising field. Representatives were immediately sent out to get figures and estimates on costs of putting the project over.

CHICAGO STRIKE OVER?

Picture Houses and Musicians Agree on Terms of Settlement.

Chicago, Sept. 15. The report in the dailies this week that the strike of the musicians in the local picture houses had been settled was premature. Negotiations have been on looking toward that end. They seemed likely today to be focused, but nothing definite has been reached up to this moment.

The settlement terms in negotiation were said to be a 40 per cent. increase for musicians outside the loop and 50 per cent. for those playing in theatres within the loop.

TWO-REEL "WESTERN"

Oklahoma City, Sept. 15.

The Westart Film Co. has been organized to produce two-reel "Western" pictures. The first will probably be camerawork on Pawnee Bill's ranch. State rights distribution is contemplated.

The capital is \$50,000 with \$20,000 paid in. Directors are William Smith, owner of the Orpheum and Rialto; Roger Mitchell, of the Peacock Film Co., and Ed Dan of the Dan Advertising Agency.

Irving Cummings has been engaged for the principal role opposite Carmel Myers in "The Orchid." The new Universal director, Marcel de Sano, will direct, with Billy Tummell as the assistant. This is de Sano's first picture.

GEORGE D. BAKER'S OWN COMPANY

To Direct for Himself—Backed by Westerner.

George D. Baker, senior director in point of service with Cosmopolitan, is to branch out as an individual producer. Since resigning as director general of the Western Metro studios, Mr. Baker has been working for Hearst. He put on "The Cinema Murder" and "Buried Treasures," starring Marion Davies, also "Heliostrop" and other Cosmopolitan productions. He was also the director of Nazimova's feature, "Revelation," and "The Man Who Lost Himself," starring William Faversham. Mr. Baker has been continuously employed for the last ten years by only three motion picture companies, Vitagraph, Metro and Cosmopolitan. In that time he has not produced a single failure.

This record is responsible for the new company, now being incorporated, under the name of George D. Baker Productions, of which the director and a prominent Western theatre owner will be the principal stockholders. Definite financing arrangements for the future (George D. Baker features will not be announced for the time being.

WILLIAM VANDERLYN ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

A Big Theatrical Manager Said This:

"Increased passenger rates, increased rates for shipping scenery do not mean the end of road shows; it would be foolish to say that. But they do mean a greatly reduced number of traveling theatrical companies.

"They mean that very strong, proved attractions will take to the road as they have done before. But there is a type of show that in the past was sent to the road to make back its production cost and a profit on the strength of its 'New York run.' This kind of show will not go out; certainly not many of them.

"In the past managing producers could make the weaker type of show turn in a road profit. To send out such shows now would mean another big gamble for the producer."

Hundreds of managers of legitimate houses, hundreds of vaudeville managers, because of the advance in railroad rates are facing a scarcity of big road shows. Many are facing weeks of dark houses.

We say to them: "Play big, proved, popular motion pictures featuring or starring some of the best known personalities of the screen and backed by the power of seven screen producers with name and reputation values as definite and profitable as the names of the best producers in the American theatre.

We are ready to offer many managers our powerful picture productions and to book them to you on guarantee and percentage or straight percentage under similar contracts to those made with you by theatrical producers for many years.

MARSHALL NEILAN ALLAN DWAN GEORGE LOANE TUCKER MAURICE TOURNEUR
J. PARKER READ JR. THOMAS H INCE MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 720 BROADWAY, NEW YORK CITY

BRADY RECONSIDERS QUITTING NATIONAL ASSN. PRESIDENCY

Agrees at Meeting of Directors to Continue in Post.
P. L. Waters Is Elected as Chairman of the Executive Committee.

William A. Brady, who had resigned as president of the National Association of the Motion Picture Industry, was prevailed upon to withdraw his letter of resignation Wednesday at a meeting of the board of directors called to choose his successor.

The session was arranged to elect a new chief in order that a definite policy might be formulated and put in motion looking toward meeting the problem of censorship which promises to come up in more menacing form than ever with the reopening of legislative sessions throughout the country this autumn.

Mr. Brady had made it known that he could not spare the time demanded by the presidency, and it was considered advisable to pick a new president promptly. At the meeting a last appeal was addressed to Mr. Brady to make a final decision before the directors proceeded to that end. It was then that Mr. Brady agreed to recall his resignation and serve again. He has headed the organization since its formation.

The formal election of directors followed this action. The old board was chosen again, with the exception that Percy L. Waters, president of Triangle, will serve as chairman of the executive committee, upon which will fall a large part of the work in connection with meeting the censorship fight.

In the ten days preceding the meeting it was reported that in all probability Mr. Waters would succeed Mr. Brady in the presidency. Another name mentioned as a possible leader for the association was that of Robert Cochrane, vice-president and general manager of Universal. Both men have excellent records as organizers and executives in the distribution end of the industry.

RAJAH SUES FILM CO.

Dancer Claims \$1,400 from Trinity Corporation.

Princess Rajah, Oriental dancer, has brought suit against the Trinity Film Corporation of America for \$1,400 for alleged breach of a contract entered into July 9, 1929.

The plaintiff says she was to perform in a film production for four weeks at \$400 weekly. She was paid \$200 advance and never had an opportunity to begin work on the production owing to a change in plans on the part of the defendants, because of difficulty in obtaining a suitable studio.

MAETERLINCK'S THREE.

Writes Scenario and Play for American Star.

Paris, Sept. 15. Maurice Maeterlinck now issues the report he has terminated three scenarios for the American corporation for which he has contracted.

One is a "sprit" subject, "La Pulsion des Morts," which will also form the plot for a play he is writing, to be created in England and later in the United States by John Barrymore.

ONE TOO MANY.

San Francisco, Sept. 15. Julius Leo Kerner, a silversmith, was granted a divorce last week from Evelyn Kerner, formerly one of Mack Sennett's bathing beauties.

Some weeks ago Mrs. Kerner's marriage to David Nebenzahl, a manufacturer's agent, was annulled here. Nebenzahl and the girl were married in Chicago, in April, 1919. The husband did not know she was already the wife of Kerner. Kerner was granted his decree on desertion charges.

Marmont With Hampton.

Percy Marmont, who last played opposite Norma Talmadge in "The Branded Woman," is working in a new Hope Hampton production, the third of the series being made by that star.

UNIVERSAL FIGHTS KIN HUBBARD CLAIM

Contests Suit for \$3,000 on "Abe Martin" Contract.

Answering Kin Hubbard's \$2,000 breach of contract claim, Universal has filed a general denial other than admitting the agreement of March 4, 1919, and the payment of \$2,300 to the plaintiff. Hubbard who is the originator of the syndicated "Sayings of Abe Martin" newspaper series contracted at that time with the Universal to supply them with at least five acceptable "sayings" for incorporation in the Universal New Screen Magazine. Hubbard was to receive \$100 weekly for this service for a year with renewal options at the same figure.

The plaintiff complains that the U. paid for and accepted his compositions up to August 1, 1919, but "arbitrarily and without cause or excuse refused to accept or pay" for other work submitted thereafter leaving them indebted to the extent of \$5,200. He admits receipt of \$2,300 and is suing for the balance of \$2,900.

The Universal's defense, filed through Stanchfield & Levy, has it that Hubbard's appended exhibit of the alleged contract is not a true copy thereof and that they will refer to their alleged correct agreement at the time of trial.

PROTEST ALL-NIGHT FILMS

San Francisco Authorities Asked to Refuse Licenses.

San Francisco, Sept. 15. Following the inauguration of a new policy adopted by the Edison theatre of remaining open all night, a protest urging the Board of Supervisors to refuse the granting of any license legalizing moving picture houses to continue performances throughout the night was brought before the board by the San Francisco Social Hygiene Council.

The Edison, which began the experiment last week, is only lightly patronized after the usual show time.

O'BRIEN'S GREENHILL VISIT

Lawyer to Confer on "Big 4" Business Abroad.

Honorable F. O'Brien, of O'Brien, Malevinsky & Emmett, counsel for the United Artists' Corporation, leaves for London the last of this month to confer with Morris Greenhill, the United States foreign distributor on business pertaining to the "Big 4" interests.

Greenhill recently acquired the distributing rights to "Big 4" output.

MRS. DIAMOND WINS.

In the separation action against Louis S. Diamond, an executive of the Pathe Film Exchange, and assistant to Paul Brunet, the Pathe vice-president and general manager, by Cecilia Diamond, the latter was granted \$40 weekly alimony and \$300 counsel fees by Justice Gay in the Supreme Court. Mrs. Diamond is also given custody of their two children.

She charged cruelty and undue attention to other women, which allegations the defendant denied through his attorney Samuel W. Tannenbaum.

The couple were married in 1911. The defendant's answering affidavits averring the action would not have come to pass were it not for the malicious investigations of the plaintiff's parents the Diamonds having lived amicably together until last July.

Rose Schulzinger, formerly personal p. a. for Marion Davies, has been made director of public relations for International to succeed Theodore C. Dietrich, resigned.

LOEW'S COLUMBIA.

Forenight of Lawrence Beesley Puts Over New Policy.

Washington, D. C., Sept. 15. "Humoresque" is proving one of the biggest picture successes to be shown here in some time. It is at Loew's Columbia. The inauguration of the new policy with the advent of this picture speaks well for the foresight of Lawrence Beesley, Marcus Loew's representative and manager here.

The orchestra has been enlarged to 20 pieces, with Leon Bruchhoff as its conductor. Mr. Bruchhoff has been well received by the local critics, his violin solo rendition of "Humoresque" was commented upon most favorably in the musical feature department of one of the local dailies during the past week, as was also the singing of the prologue, "Edie, Edie," by William Andelin, he being pronounced a remarkable basso.

The attendance for the picture has been one constant "lock-out" for the past week, with no abatement of the demand in sight.

The new policy of the house calls for extended engagements for the super attractions.

CRANDALL SELLS STOCK.

Public Invited to Buy Interest in West Va. Enterprise.

Martinsburg, W. Va., Sept. 15. Stock is being offered to the public in Crandall's Apollo, now under construction. Eight per cent cumulative preferred stock is being offered in the company.

Work is being rushed on the theatre, increasing the seating capacity to 1,400. When completed it will represent an outlay of \$150,000. With each share of preferred stock purchased a bonus of one-half share of common stock is given. There will be issued \$150,000 of the common stock for this purpose. The Crandall chain now comprises eleven theatres, including the New Strand, just opened in Cumberland, Md.

2 HOUSES CHANGE HANDS

New Owners for Lyric and Playhouse, Mt. Vernon.

Mount Vernon, N. Y., Sept. 15. Two picture houses figured in transfers here last week. Alexander Weinberg sold the Lyric to Max Schwartz and H. Bloom, of Brooklyn, and bought the Playhouse from Grub and Knobel.

Charles Schaefer, who managed the Lyric for Weinberg, went with him to the Playhouse and took his entire house staff.

FIRST NAT'L—CHAPLIN.

It looks now as if First National and Charlie Chaplin would come to an immediate understanding with regard to the releasing of the comedian's five-reel feature, "The Kid." While his contract with First National calls for an advance of \$125,000 per picture, on the basis of 60-40, it is understood the releasing organization has agreed to advance \$400,000 on the big picture, which would mean they would have to gross \$1,600,000 before they get back their advance.

Chaplin must make some sort of a deal with First National or abstain from releasing altogether. His contract with that company calls for three more pictures before he can do business elsewhere.

BIMBERG TO MAKE FEATURES

A. J. Bimberg has organized a corporation to make four feature productions annually. These will be known as Bimberg Productions. Theo A. Liebler, Jr., will have charge of executive matters for the Bimberg corporation.

FAMOUS BOOK 30 HOUSES.

Minneapolis, Sept. 15. Finkelstein & Ruben, owners of over 30 theatres in the twin cities and Duluth, in a deal involving \$200,000 contracted with Famous Players for bookings. Al Lieberman represented F. P. L.

Lewis-Metro Agreement.

Mitchell Lewis after spending a month in New York "looking around," left Monday for the coast where he will resume the making of features for distribution via Metro.

Isadore Becker, a ticket taker at a picture house at 125 Houghton street, last week was sentenced to 30 days in the workhouse for admitting minors. He was fined \$100 for the same offense last April.

HAMPTON STARS WILL HEAD STAGE PLAYS

H. B. Warner and Blanche Sweet for Theatre and Film.

On his return to the west coast from his recent visit to New York Jesse D. Hampton announced affiliations with a group of European and American capitalists, the starring of H. B. Warner and Blanche Sweet on the stage and the transferring of production activities from the West to New York.

Hampton recently completed a new \$250,000 studio in the West and the new shift will mean the rental of the structure for independent producing companies.

Mr. Warner and Miss Sweet will divide their time between the making of pictures and appearing in the legitimate theatres.

Hampton will return to New York shortly, when his Eastern representative, Howard Morton, sails for Europe.

KENDALL'S PICTURE FINISHED

Messmore Kendall has completed his initial screen production, "The Song of the Soul," starring Vivian Martin.

Jack Noble directed the film, which goes into the Capital Oct. 10. Goldwyn will distribute.

Robert Ellis will direct Eugene O'Brien in "Body and Soul" by John Lynch.

\$300,000 OLIVE THOMAS POLICY FOR SELZNICK

Only One Uncompleted Film of Dead Star Unsold.

The Lewis J. Selznick Company is beneficiary of \$300,000 of life insurance on Olive Thomas and will move to collect that amount directly from the death are forthcoming from Paris.

For once a film company will not suffer any direct financial loss through the death of a star. Miss Thomas had one picture uncompleted and none in process of making when she sailed for Europe this spring.

Selznick recently had all of his stars heavily insured.

It is not known whether the producers of the Bobby Barron pictures, to be distributed by Metro, carried any insurance on the life of their star.

Previous to attending a dinner given for John Emerson at Belmont's last week, Charles Chaplin announced there would be no reconciliation with his wife.

MITCHELL LEWIS

STARRING IN
JACK LONDON STORIES
FOR METRO



They're All After

"UNCLE SAM OF FREEDOM RIDGE"

The motion picture version of the most widely discussed book of the year.

Destined to Receive More Word-of-Mouth Advertising and Become One of the Greatest Box-Office Attractions Ever Produced on Stage or Screen

STATE RIGHT TERRITORY GOING FAST

WIRE NOW

HARRY LEVEY PRODUCTIONS

230 WEST 38th STREET

New York City

Distributed in Greater New York by PARAGON FILMS, 728-7th Avenue

Friday, September 17, 1930

SYRACUSE FILM HOUSE
BOX OFFICE SCALE UPIncreased Pay and High Film
Rent the Reason.

Syracuse, Sept. 15. With all theatrical employees here either receiving or about to receive wage increases as the result of new working agreements with playhouses, the box office prices at the picture theatres are showing an upward trend.

Advances at the Crescent are already effective. The house now asks 20 and 30 cents for matinees, and 30 and 40 cents for evenings. A two-cent advance in present prices is effective at the Happy Hour.

The Strand will make no change in its matinee rates, it is said, but will boost the evening, Sunday and holiday prices five cents. At the Hotel the matinee prices will be 15 and 20 cents. On evenings, Sunday and holidays the prices will be 20 and 30 cents.

Higher labor costs are not alone in bringing the jump in amusement prices here. One of the leading factors is the increase in film rental charges. Advertising, overhead, including higher charges for heating and lighting are other items held responsible for the new scales by the house managers.

GOLDWYN'S SCHEDULE.

Promises Much for Six Films Now
in Production.

Goldwyn has in process of making six new productions which they promise will come up to the standard of "Earthbound," "Madam X," "The Penalty," "The Branding Iron," "The North Wind's Malice" and "Scratch My Back."

Reginald Barker is finishing "Godless Men," a dramatization of Ben Ames Williams' sea tale, "Black Pearl." Frank Lloyd is making his first production to be featured by Goldwyn, "The Great Lover." Victor Soderstrom is directing the filming of "The Concert." Clarence Badger is directing Will Rogers' latest vehicle, "The Guile of Women." Mason Loomis is in the seventh of the series of 12 two-reel "Moggy" pictures by Booth Tarkington and Wallace Worsley has just completed "The Highest Bidder" with Midge Kennedy.

Paul Bern, who has just been added to the list of Goldwyn directors, will be assigned a script in a few days.

"SHOOTING" IN ARIZONA.

Bestie Love Company Taking Ex-
teriors There.

Los Angeles, Sept. 15. Bestie Love is to take her company to Arizona for the shooting of the exterior scenes of "Fanny of Turbillion Trail."

Andrew J. Callaghan announces that the script of the piece is in the hands of Fina Fox, that Dr. Jones will assist Arthur Berthold in the direction, and that Sam Landers has been engaged as cameraman.

"DAYS OF ST. PATRICK."

Announced Kansas City Will First
See Film Made in Ireland.

Kansas City, Sept. 15. The members of Association Parish, of this city, have secured the picture "In the Days of St. Patrick," which will be shown at Convention Hall, Oct. 11 for the benefit of the church.

It is announced that this will be the first showing of the film in the United States. All of the scenes were taken in Ireland.

MRS. CASTLE WINS.

Syracuse, Sept. 15. Lorraine Castle Freeman, screen star and dancer, won second place in the registered saddle club at the New York State Fair House Show with her Roederick into a chestnut gelding.

PICTURES AT BRIGHTON.

The Brighton, Conny Helged started with a straight picture policy Monday afternoon. Performances are given nightly, with matinees Saturday and Sunday. The films are changed Monday, Thursday and Saturday. Big time vaudeville policy will be resumed in the spring.

NAT'L ASSOCIATION ON TRAIL
OF TEN STOCK PROMOTIONSNew Vigilance Committee Reports on Score of "Schools" and Scenario
Teachers—Working in Conjunction With District Attorneys—Gunning for
"Schools," Too, and Intends to Protect Industry's Good Name.SCOFF AT HIMMEL'S
U. S.-FRENCH SCHEMEParis Editor Cannot Find Rec-
ord of Big Amalgamation.

Le Courrier of Paris, which deals with the film trade, upbraids the story of a \$100,000,000 amalgamation between an alleged group of French and American picture producers for a sort of French-American enterprise in the exchange of product. This deal was endorsed by Louis Himmell who gave out definite statements in America of the formation of La Compagnie Franco-Américaine Cinématographique which had wide circulation in the trade press.

It was said to be a Delaware corporation, the foreign branch having control of French Pathe and Eclair output, not to speak of entrance into 20,000 theatres in Europe, 2,500 of them being in France.

The Paris editor publishes letters from Pathe and Eclair, both of which concerns deny that they are interested in the enterprise or that Himmell has any authority to use their names. The newspaper goes on to argue that Himmell's 2,500 French theatres must be an exaggeration since there are only between 1,500 and 1,600 film houses in the country.

Himmell made much of an alliance with the "Societe Cinematographique de France," which, he made it appear, was the European sponsor for the movement and which, he intimated, proposed to subsidize the overseas end of the promotion. In reply the "Courrier" editor figures that the current rate of exchange the capitalization of the Delaware concern would represent about 600,000,000 francs. He says that the French society which would underwrite this huge deal is on record as a company with authorized capital of 150,000 francs, 100,000 francs paid in.

"Le Courrier" entitles its article "The Trust, a Phantom," and ends its editorial, "It is to laugh."

As it was stated the new trust is subventioned by the Societe Cinematographique de France. The official status of this company has been unaltered and the legal notices disclose such a society was formed some time ago. It has a capital of 150,000 francs, only, with registered offices at 3 Rue Boardaloue, Paris. The stock is 400 francs each, 1,000 francs as remuneration to the founders, the first directors being Adre Himmell, described as a business man, Leon Armand Vastier, attorney, Armand Levy, dramatic author.

L. Aubert, President of the Cinema Syndicate Français de la Cinematographie (entertainment section), states this week he has no knowledge of M. Himmell. Thus the trust is clothed in mystery and makes one suspicious on account of the tremendous capital involved. Among the French personalities financially interested are said to be Baron de Hirschfeld, Vincent Andre Joussey, Latellier (a newspaper owner), Pierre Wolff, Simpson, Albert Dalmier (former minister of Fine Arts), Marcel Prevost, etc. The American directors, Egon Jansky (President of the French Hospital Trust) and K. Woods (President United States Corporation Company), Frank D. Pavy (Alliance Française in New York), Minor Filmore (Columbia Cello company residing now in Cuba), G. J. Fleishman (Fleishman Construction Co.).

New Binney Film Ready.

Constance Binney, her director and her company returned this week from Havana, where she went for the filming of her next release, "Caldron's Prisoner."

The new Vigilance Committee of the National Association of the Motion Picture Industry held its first meeting yesterday (Thursday) and a preliminary report was discussed covering the investigations of the committee's field men on 10 picture stock promotions which are said to be open to severe criticism on ethical grounds. Twelve half a dozen albums which pretend to teach screen acting and an even dozen establishments which furnish "instruction" to aspirants to scenario writing.

Four of the stock propositions are in New York and the others out of town. The committee has done a large amount of preliminary work in canvassing the field of fake stock operations by establishing relations with motion picture editors of daily newspapers all over the country and with district attorneys in nearly all the States. The committee has retained several field men under the direction of L. J. Holmes and has compiled a large mass of data.

It is proposed to give the facts turned up in the investigations the fullest publicity in the trade press, the fan magazines and in the daily newspapers in all cases and to proceed against questionable enterprises of the stock promotion variety by legal means where prosecution is made practicable under the laws of the various States, such as in Kansas and other Middle Western States where a "blue sky" law is on the statute books. This is in addition to the dissemination of propaganda and exchange of information between editors, prosecuting officers and the like.

The committee's compilation of data so far gathered makes it appear that there has never been a flotation of picture stock by means of the familiar balloon method that has made money for the subscribers. On the other hand, a score of such promotions have come to nothing.

The committee does not concern itself with the methods of selling or trading in the established picture securities, but devotes its attention exclusively to the flotation of new enterprises. The original announcement of the committee's formation made it appear that the body would make inquiry into "stock manipulation" which creates the mistaken impression that it was Wall Street which was under examination.

The committee was made up of James H. Quirk, chairman; Paul Hunk, Nathan Volaver, of the association's legal committee, Martin J. Quigley, Lesley Mason and Fred Hooft, George Hunsberrill was appointed when President Brady named the committee, but resigned when he quit the staff of the Moving Picture World.

The scope of the committee's work is very broad. It will attempt to establish an understanding with the film editors of the country and will seek to put an end to the making of loose reference to petty wrong-doers as "film actors and actresses," a practice which has done much to injure the reputation of professional players before the camera.

ZELLNER AS KARGER AID

Arthur Zellner has been appointed assistant to Maxwell Karger, the Metro director-general.

Mr. Zellner, who has heretofore been identified solely as Metro's chief continuity writer, will supervise the scenario department in the east.

NEW LOEW'S, TORONTO.

Toronto, Sept. 15. Loew's, a new theatre, will open here next Monday with a picture policy.

Loew's Yonge Street is playing vaudeville.

TOURNEUR'S NEW FILM
GOES OVER IN TOLEDOJoe Lee Makes Spurge in Be-
half of "County Fair."

Toledo, Sept. 15.

Maunice Tourneur's "County Fair" film production which opened here at the Royal under the supervision of L. Barrett Mulhermet, seems to have taken the town by storm, and the big 3,000 seat house is not large enough to hold the crowds that are trying to see the picture. The daily press has been campaigning to the limit with advance and current publicity for the attraction and some novel advertising stuff has been pulled.

Joseph F. Lee, of New York, who resigned as the sales exploitation head of the Educational Films to become associated with this production, has been here for two weeks and personally directed the campaign in behalf of the picture. His first wallop was the issuance of a warning against seat speculators for the show. This town that has never had a ticket spec for a legitimate attraction, awake to the fact that the picture must be something extraordinary because of this Ape of this Lee came along with an apology to the public for having to turn them away from the opening performance. This was in the form of a big ad in the dailies.

Lee's work has put the picture on the map here and has done wonders for the Royal show.

A special midnight performance for those that have been turned away from the regular performance in his latest and it has landed.

OAKLAND OPENING SET.

Picture Policy for Former Mac-
Donough Theatre.

San Francisco, Sept. 15.

The Loew Ackerman-Harris new State theatre in Oakland will open at the end of this month. This house, formerly the MacDonough, has been entirely reconstructed. It was originally intended to install a No. 2 Will King company, which was to alternate with the King show on the side of the bay at the Casino theatre and regular Loew vaudeville.

This policy was abandoned in favor of a straight picture policy to which the new Oakland theatre will be devoted. It will show Metro and Paramount pictures.

"BIG 6" CLOSE FOR CANADA

Will Frame Its Own Distributing
Machine

F. H. Warren announces the formation of Associated Producers, Ltd., of Canada to market the productions of Associated Producers, Inc., in Canada. John L. Hunter has been appointed Canadian general manager of production.

This means the "Big Six" will operate its own exchanges in Canada as well as the United States.

WOULD STAR; TAKES POISON.

Chicago, Sept. 15.

Anna May Franken, 22, took a month's correspondence course to fit her for a movie war career. When she didn't get such a job she swallowed barbituric acid of mercury. She will recover.

Seedier Back on Job.

Stiles P. Seedier, who resigned from the publicity department of Arthur M. Kane Pictures Corp. in June and spent the remainder of the summer in the mountains, has returned to that organization.

TANGLE OF LITIGATION
OVER "THE HENRIETTA"Marcus Loew Eliminated as
Co-defendant but 7 Remain.

In the suit of Stuart Robinson against Winchell Smith, Victor Mages, Samuel French (a New Jersey corporation), Marcus Loew, John L. Golden, Metro Pictures Corporation, May Dougherty Stuart and the Society of American Dramatists and Composers, arising over the disposition of the picture rights to the late Bronson Howard's "The Henrietta," Justice Philip J. McCreck has signed an order of discontinuance as far as Marcus Loew is concerned on the motion of the latter's attorney, J. Robert Rubin.

Loew was involved in the belief he was interested in the picture rights to the play which the Metro Pictures Corporation contemplates producing under the title of "The Supposed."

Of the other defendants, Mrs. May Dougherty Stuart has filed an answer to the complaint, through Patrick J. McGrath, reiterating French was unauthorized in his disposition of the film rights to Winchell Smith for \$15,000 and that such procedure will not be ratified by her unless she becomes the recipient of the amount which she alleges to due her under the will of the playwright's widow, Mrs. Alice Maud Howard, who, on her death, May 26, 1914, bequeathed all financial interests to the play, including the revised version of "The Henrietta" by Victor Mages and Winchell Smith under the title of "The New Henrietta," to Mrs. Stuart, then to the plaintiff, and on the latter's death finally to the Society of American Dramatists and Composers.

The action is pretty much involved, as far as the details are concerned, and though Robinson is the plaintiff against the other defendants, including his mother, Mrs. Stuart, it does not follow it has been begun in an antagonistic spirit, but rather as a means to adjust the tangle legally. To proceed by stages from the beginning, Mages and Smith rewrote "The Henrietta" under an agreement with the playwright's widow in 1912, when it first saw reproduction under its new title, "The New Henrietta." Samuel French all this while had been Mrs. Howard's agent and broker.

On her death she vested her rights to the play in Mrs. May Dougherty Stuart, following whom Stuart Robinson was to receive his financial benefits on the death of his mother, and it was to become the final property of the Society of American Dramatists and Composers on Robinson's demise. French, however, acting as his agent's privilege, disposed of the picture rights to Winchell Smith for a period of ten years and for a consideration of \$15,000, which, the plaintiff alleges, French kept, and Mrs. Stuart complains belongs to her, although he has offered to give her a small part of it in full settlement for all claims.

Robinson demands a judicial verdict on the tangle, and adds the \$15,000 is insufficient valuation for the play's picture rights. In the meantime, Smith has sold it to Metro, with Loew and Golden originally alleged somehow interested with Metro.

Mrs. May Dougherty Stuart's answering affidavit states she had begun an action against French in the United States District Court even before this was filed to recover the sum in litigation.

WHY NOT?

In all circumstances an English film production points a piece of "news" to the effect that "The first picture in which Mary Pickford and Douglas Fairbanks will play together will be a film version of 'Ben Hur.'"

Why not have D. W. Griffith direct the picture and engage Charlie Chaplin for the principal comedy role?

Famous Gets "James the Fogg."

The first original picture script ever written by Henry Arthur Jones has been accepted by Famous Players.

The Jones script, which has not been titled by F. P., is based on a play called James the Fogg, written by Mr. Jones several years ago, but was never produced.

Mr. Jones has rewritten the play for pictures, retaining nothing of the original but the idea.

PROFIT and LOSS

BAD SONGS ARE A LOSS TO YOUR ACT

HIT SONGS WILL SHOW A PROFIT

GET ON THE RIGHT SIDE OF THE LEDGER WITH OUR HIT

ALL PROFIT AND NO LOSS

"OLD PAL

WHY DON'T YOU ANSWER ME?"

NOTHING SUCCEEDS LIKE SUCCESS. THIS IS THE MOST SUCCESSFUL BALLAD OF THE YEAR

SOUND AS A DOLLAR

"WHEN I LOOKED IN

YOUR WONDERFUL EYES"

THE SONG THAT PLEASES THE INVESTOR AT YOUR BOX OFFICE

A GILT EDGE INVESTMENT

"JINGA BULA JING JING JING"

THE ONLY FAST SONG ON THE MARKET MAKING IT A FAST PROFIT GETTING PROPOSITION
GREAT DOUBLES AND CATCH LINES FRESH EVERY DAY

LIKE MONEY IN THE BANK

"IN SWEET SEPTEMBER"

THE AUDIENCE WILL GIVE YOU CREDIT FOR USING GOOD JUDGMENT FOR PICKING A WINNER. SWEET
SEPTEMBER IS LIKE MONEY IN THE BANK

THE 100% HIT

"LOOK WHAT YOU'VE DONE

With Your Dog-Gone Dangerous Eyes"

THAT'S MORE THAN PONZI WILL GIVE YOU, A 100% APPLAUSE GETTER. A LAUGHING DOUBLE
PROFIT SHOWING CATCH LINES

A GUARANTEED HIT

"SALLY GREEN

THE VILLAGE VAMP"

THIS SONG VAMPS THE AUDIENCE OUT OF MORE LAUGHS THAN YOU CAN COUNT. PUT LAUGHS INTO
YOUR ACT AND YOUR SEASON WILL END WITH A BIG PROFIT

Waterson Berlin & Snyder Company

STRAND THEATRE BUILDING

47th ST. & BROADWAY

NEW YORK

VARIETY

Published Weekly at 111 West 43rd St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 20 cents. Entered as second class matter December 31, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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NEW YORK CITY, FRIDAY, SEPTEMBER 24, 1920

48 PAGES

'PLAY AND PAY' KETH RULES

ROAD JAM MAY CHANGE RULE OF FULL PAY FOR LAY-OFFS

Situation So Serious Union and Equity Heads Are Meeting to Consider Temporarily Suspending Salary Regulations—No Available Theatres.

The position of the producing managers in the matter of road congestion has become so acute a meeting has been called between the heads of the stage hands' union and the Actors' Equity Association to consider the question of suspending temporarily the regulation in contracts which calls for payment when an attraction lays off.

The meeting is the result of the managers' warning it is impossible to secure bookings on the road for some weeks to come. The agreement between the theatrical unions and the managers provides that if an attraction lays off, salaries continue. The gravity of the situation will likely lead to a general meeting between the representatives of the P. M. A., A. R. A. and I. A. T. S. E. There are a number of shows in New York ready to move out but there are no available theatres for them within jumping distance. For the most part these attractions are not classed as hits. But they do stand a good chance on tour. If the show is compelled to lay off three or four weeks and must pay salaries, the managers insist that the loss sustained would be so great that they will be compelled to take the show off entirely.

It is said that there are about 20 such attractions either in New York or on the road in the similar predicament. The question is made whether by suspending the rule, a more economic solution can be arrived at. If the shows are taken off there is a sure loss to the actors and stage hands as well as to the managers. If a "moratorium" is called for a month, it is figured that the booking jam will have passed its crest.

SCHEFF'S LONG CONTRACT.

Engaged by B. C. Whitney for Three to Five Years in "Gloriana."

It is a long time since I had such a long contract for three years. I have never before been engaged for so long a period. I am sure that I will be a success in "Gloriana."

Whitney will present "Gloriana" in New York, and then secure a new place for his star.

OPERATE ON SLAVIN, WHO MAKES STATEMENT

Declares Liggett Will Talk. Refuses Silence Offer.

Despite efforts to maintain secrecy regarding the condition of John C. Slavin, who was taken to St. Luke's Hospital several weeks ago after the now notorious party at the Lamba involving John J. McGraw (the Giants' manager), William Lloyd, the actor, and others, it was definitely reported this week that as a result of an extraordinary operation performed by the house physician who injected ergol and removed blood from the spine to prevent meningitis, Slavin is now on the way to recovery and in possession of his faculties.

After coming successfully out of the operation, Slavin made a statement to the doctor and relatives. His memory was clear and good up to the time of the accident. He told those present to see Liggett, the naval officer who was with him and McGraw the night of the difficulty. When told Liggett would not talk, Slavin said:

"He'll talk when I get out." McGraw's recent expulsion from the Lamba was followed by revocation of Polo Grounds passes belonging to Slavin. Lloyd was suspended by the Lamba for a year.

"ERMINIE" REVIVAL BY TYLER-BISSING

Preparations Going on to Restore Popular Operetta.

A proposed revival of "Erminie" is being engineered by George W. Tyler and Harry Bissing.

Not much detail beyond the fact has been permitted to leak. Quota for players have been sent out and there is understood to be definite preparation started.

Mr. Bissing has not been active in a production. Formerly he was European representative for Klam & Hengeman.

It is understood Messrs. Tyler and Bissing are co-operating for the production of an original musical script as well.

ALBEE'S DECISION SENSATION

Managers Must Now Be Sure Beforehand They Want to Play Any Act. Cannot Get Rid of Contract by Merely Paying Off Act—Against Spirit of Circuit—Acts That Walk Out Undiscussed.

STAFF ADDRESSED

Making a "play or pay" contract better than that was the burden of E. F. Albee's address Tuesday morning to the assembled staff of the Keith agency. The gist of Mr. Albee's remarks was a phenomenon as against the former plan of managers dealing with vaudeville artists.

The head of the Keith Exchange plainly stated that any manager booking an act out of the Keith office would have to play that act throughout the engagement contracted for unless the act fractured an important house rule. That a manager could take advantage of the "play or pay" contract by paying the act instead of playing it was vetoed by Albee, who stated that once a contract was issued for an act out of the Keith agency, that act must be played, regardless; that it was up to the booking office and the manager to previously protect themselves as to the value or merit of a turn, and that once booked it must be played.

About 300 members of the Keith New York staff, including managers, booking managers, agents (Continued on page 22.)

MRS. CHAPLIN ASKING \$300,000 SETTLEMENT

Comedian Reported Having Offered Wife \$100,000.

Though reported ready to sail last Saturday on the "Symphyne" and again Tuesday on the "Aquitania," Charlie Chaplin was said to still be in New York Wednesday. Before the start of his sailing for England commenced to circulate Chaplin is said to have offered his wife, Mildred Harris Chaplin, \$100,000 in settlement of her claims on his property, through their marriage in California where Mrs. Chaplin alleges she secured a 50 per cent. interest in his income from the date (Continued on page 22.)

LOEW IS STOPPING BUILDING UNLESS FINANCED LOCALLY

Loew Circuit Head Decides to Cease Erecting New Theatres With Circuit's Money—Local Capital to Finance Loew's Hereafter.

TINNEY'S POLITICS PERHAPS PRESS STUNT

Connection With Cox League Not Viewed Seriously.

Although Frank Tinney has received recognition from the publicity department of the Democratic party and also received a wire from the nominee, there is a question as to how far the comedian intends participating in the activity of the Cox-Roosevelt Theatrical League. Tinney is named as chairman but aside from the publicity value of his connection, has not taken the idea seriously. Tinney is known as a "Proport Republican, with Democratic tendencies."

A humorous side of the matter is a bit of business in "Tinkle Me," a bit which Tinney also had in "Home Time." In the "Broadway Belle and Bowery Bum" number he instructs his partner what she is to do: "You play the part of a bum, Alice. I make it easy for you—no makeup or nothing. You're not exactly a bum but you've got no future—you're a Democrat." About the time the show came to New York "Democrat" was changed to "bartender."

The bit was in the "Home Time" show in Chicago and Secretary Tammity told Tinney he ought to change the bit. Tinney did until Tammity left town.

Joe Flynn, the Hammerstein press agent, is credited with having started the Democratic Theatrical League scheme. This week Flynn received a card from the Illinois Republican League stating him to membership.

Managers have refused to be drawn into either league and have expressed themselves as being against any expression of political sentiment so far as their productions or theatres go. A mass meeting was planned by Tinney, but when he asked for the use of a theatre, the management refused point blank.

Marvyn Loew is stopping the building too that has been rampant the past year in his office. There will be no more new Loew theatres beyond those now announced or under construction that will be built with Loew Circuit money.

Hereafter when a town wants a Loew house local capital will do the building and the Loew people will do the rest.

This is the report that seems well based and expresses Loew's decision. Just what caused the head of the Loew Circuit to reach that conclusion is unknown. It could be the high cost of building material or the difficulty of obtaining loans on theatrical real estate (though last week Loew secured a building loan on his new estate on Broadway of over two million dollars). Or, the story says, it may be Loew believes he has enough theatres in action and in sight to operate.

MURRAY SISTERS STRIKE INSULTER WITH CANE

Act Has All Time Cancelled but Keith Office Restores It.

The Murray Sisters had their route restored to them this week by E. F. Albee following a cancellation as a result of a disturbance that occurred at Waltham, Mass., two weeks ago.

The girls were playing the house at the time when some youths who occupied box seats became unruly and passed remarks which one of the sisters resented. She retaliated by striking the offender over the head with a cane they were using in the number. Following that the act was cancelled by the management but a full week's salary paid the team.

Upon reports from the Illinois manager Mr. Albee ordered the future time of the act, amounting to about 15 weeks, cancelled. The girls were finally hired at headquarters and the time restored after the act had been warned not to take matters of that nature into its own hands.

The act resumes Sept. 27.

PLENTY OF MATERIAL FOR U. S. IN EUROPE, SAYS AGENT

W. W. Passpart Signs Three Turns and Declares
Belgium, France and Holland Have Novelties.
Germans Welcome Americans.

W. W. Passpart, the international agent now abroad, declares that there are many acts playing in obscurity in Holland, Belgium and France which are well worth signing for America, if agents will but take the pains to watch the bills. Writing to Variety from Berlin, Mr. Passpart says he has signed three turns, which he describes as novelties.

He tells of a new angle to the post-war banning of German performers in England by declaring that the German unions are against the appearance in their country of British, French and other artists of enemy nationality, but the nation would welcome the visit of American players against whom there is no prejudice. He regrets that the adverse rate of exchange against German currency acts as a bar to such visits.

From his own experience in Berlin, Mr. Passpart finds that living in Germany is costly when payment is made in native money, but cheap on the basis of paying costs in dollars. However, the performer who took pay in marks would have little to show after the marks had been exchanged for dollars at the rate of less than two cents American for the mark.

"I saw in Holland three acts that would be a big success in America," says Mr. Passpart. "La Poudre électrique" resembles the old "Motor-girl" act, and has a passing bit of magic. Mr. Marford, a Belgian, has a fancy clock, about 15 feet wide, surmounted by three figures, two of them dancing girls. He goes through the audience with a small clock, and as members of the audience set the hands the dial of the stage clock reflects the changing time. There are pretty changes from time to time, and at the finish the dancing girls do a routine of steps. I have secured the signature of this turn. Another is a little English girl named Laurie Irvine, opening with a piano solo, doing a song and dance, going to the symphony, stripping to acrobatic costume and finishing with contortion, using the piano as a pedestal and singing during the execution of difficult bends and the like.

"The Four Kadets do an unusual acrobatic number with an elaborate nickel apparatus 25 feet high. Three men and a good-looking woman comprise the turn. They have a sensational routine on the revolving device.

"The smaller houses in Holland, France and Belgium are a fruitful field for the agent in search of material, but the agent must have patience and be well posted as to America's wants.

"Managers in Germany are crazy to get American acts, but that is nearly impossible. It would not be worth while unless the act was willing to play here for six months or so, buying goods with native currency to take home.

"German performers are refused by the English and French artists' unions, and in retaliation the International Artists' Lodge, Berlin, is opposed to the British, French and Belgians. Besides the Americans, Italians would be welcome. The German Lodge, owing to its affiliation with the labor unions, is very strong and is amply able to have its way in relation to the importation of performers.

"A new vaudeville theatre will be opened in Berlin this autumn. The old Lee Palace in the Luthersstrasse has been rebuilt, and now has a capacity of more than 3,000. The stage has an opening of 44 feet and to 30 feet deep. It is a splendid place and looks like a winner. Prices run from 2 to 20 marks."

English Publisher Coming Over.

London, Sept. 22. Fred Day, head of the English music publishing firm of Francis, Day & Hunter, called Sept. 15 for New York to look over the American interests of the concern.

He will make his headquarters with T. B. Harms & Co. in New York.

ART AND THE ARMY.

French Commander Gums Up Show with a Mission.

Wiesbaden, Sept. 22. At the local Casino a theatrical performance was organized by the municipality, to which French and German representatives were invited, the object being to prove the occupation was causing no friction at present in the administration of the city.

Several German journalists were particularly asked to attend and write up the function. But when General Mordant in charge, noticed these fellows in the audience he got into a temper and had them expelled from the theatre. It is now understood the government in Paris is calling the French general to order and he may be the object of a reprimand. But it is frequently remarked lack of tact is a common failing among French officials in all administrations.

"LES EFFRONTIES" REVIVED.

Paris, Sept. 22. For the centenary of Emile Augier the Comedie Francaise revived Sept. 18, for a run the famous work of that author, "Les Effronties," now produced by Raphael Dufrenoy.

This play was first created January 10, 1861, before Napoleon III. Madame Cernus held the role of the Marquise. The other parts are played by Maurice de Feraudy (Giboyer), Dufrenoy (Vernouillet), Michel (Charrier), Fernoux (the Marquis). The Odeon, likewise revived on the same night Augier's sequel piece, "Fils de Giboyer."

REVUE FOR IRVING BERLIN

Paris, Sept. 22. Jacques Charles reports he is preparing a big revue for the opening of the new Irving Berlin theatre in New York next April and also that he is producing "The Phil" and "Men Hottel" for E. Ray Goetz.

SAILINGS.

Sept. 21—From New York for London, Blanche Sweet, "Aquitania."

Sept. 22—Arrived New York, Tom Burke, "Carnegie."

Sept. 23—From New York for Europe, Alec Fisher.

Tito Ruffo, the baritone, will call for New York on the La France, due here Oct. 4. Florence Walton who has been dancing abroad will also be on the La France.

"Night Out" Goes Well.

London, Sept. 22. "A Night Out" was produced at the Winter Garden Sept. 18 and is a big success. The comedy is clean and funny and the lyrics and music excellent. Leslie Henson was accorded an ovation.

Vienna Theatres Reopen.

Paris, Sept. 22. The Vienna theatres which were closed by the strike of the Austrian actors reopened Tuesday, the strike having been settled.

Strike Threatened.

Paris, Sept. 22. A strike was threatened at the Opera Comique, the artists demanding increased salaries.

"Unknown" Bettered.

London, Sept. 22. "The Unknown," transferred to the Lyric Sept. 20, has been improved by being rewritten. The new version was enthusiastically received.

LEON
ERROL

STILL IN VAUDEVILLE
COLUMBIA & GAYWIND

"ALADDIN" FOLLOWS "JIG SAW" AT HIP

Lupino Lane and Clarice Mayne Are Engaged.

London, Sept. 22. "Jig Saw" finishes its run at the Hippodrome in December when "Aladdin" will be produced there.

The dances will be arranged by Gus Kishke and the music composed by James W. Tate. The production will include an old-fashioned Harlequinade.

Among those already engaged for the cast are Lupino Lane, Clarice Mayne, Nellie Wallace.

FELDMAN EXTENDING.

London, Sept. 22. Bert Feldman, the music publisher, has purchased the touring rights to a number of traveling shows held by George Dance.

This includes many famous musical comedies, particularly "Chu Chin Chew."

CHARLOT RECOVERED.

London, Sept. 22. Andre Charlot, who has recovered from a long siege of illness, seems to be, temporarily at all events, out of the show business, although he is still keeping on his office. He has no productions at present.

CARLETONS RETURNING.

London, Sept. 22. Edith Day and her husband, Carl Carleton, are booked to call for New York Sept. 29.

Winnie Edmonds, the international agent, sails on the same day. (She is not given.)

IN LONDON

By IVAN P. GORE

London, Sept. 22.

The past week has been an exceptionally busy one in the West End production world and each production has, in its own way, registered success. "Wedding Belle," with Gladys Cooper and Owen Nares at the Playhouse, the melodramatic "problem" play, "The Prodigal's Fall," at Wyndham's (some adverse criticism of du Maurier's French, by the way, have led him to write letters to the lay press explaining his semi-French parentage) the Grand Guignol season at the Little, a theatre which has had but little luck since the Boche dropped bombs on it in the dark days, but which now shows every sign of retrieving its fortunes with a mixture of "blood and splash," to say nothing of irreverent satire. "Her Dancing Man" at the Garrick, a play which introduces quite a new character into farce in the shape of a young man whose type we once heard described as "he dells," and last, but by no means least, the new Cochran rescue "London, Paris and New York" at the Pavilion. This has probably been the most eagerly looked forward to of all the new shows, and it has certainly come up to the most optimistic expectations.

Gloria O'Rourke, who is heavily in the Pavilion, show and is a prime favorite at once. If fame goes by head lines Miss O'Rourke is now going around surrounded by laurels, laurels and all the other trappings of greatness, for one important Sunday paper has devoted a quite good sized column to her as the Actress Who Blazes.

The use of the sacred name in, of course, a familiar one in melodrama. Both here and home use it in moments of stress and false action scenes, while it is peculiar with villainy of both sexes when things are not going quite their way. In the burlesque American drama, which was one of the staples of the last version of "Brain Pie" at the Prince of Wales, the name came from every character in varying amounts every other minute so with a repetition in chorus to bring the curtain down but in "Wedding Belle" we have a Japanese servant who sings fragments from the hymn "Jesus Loves Me" and other characters make peculiar references to the deity. Having thought these things over people are asking why Charles Hawtrey was persuaded to "put" the references to Bible selling in that rattling good show "His Lady Friends."

In order to cope with the extraordinary business, three matinees a week will in future be run of "Irene" at the Empire. The registers for second century seat 5. As

THREE OF BUTT'S THEATRES GO TO MOSS-EMPIRE BOOKS

Sir Alfred Remains Chairman on Boards of Victoria Palace and Glasgow Alhambra—R. H. Gillespie New Styled Joint Managing Director.

DE COURVILLE ON OWN.

Quits Post of Producer to Moss Empires.

London, Sept. 22. Albert de-Courville has formally resigned the post of producer to Moss Empires and will produce on his own. He has had an offer from America, but nothing is settled at present.

COCHRAN COMING OVER.

London, Sept. 22. Charles R. Cochran sails for New York Sept. 29 for the American productions of "Algar," "In the Night Watch" and "Delirium."

Cochran's production of "Her Dancing Man" finishes at the Garrick Sept. 27, when Leon M. Lion takes over the theatre.

LONDON OPENINGS SET.

London, Sept. 22. "The Naughty Princess" comes to the Adelphi Sept. 26. "The Great Lover" opens at the Shaftesbury Oct. 2. "Proserpine and the Profligate" at the Duke of York Oct. 13. "The Crossing" at the Comedy Sept. 27.

things go it looks as though the Alton theatres may have to wait for some time before getting the kinema de luxe of which the theatre and the Queen's Hotel will form part. The Queen's is miserable enough, however, no one seems to patronize it, and only the other day they were serving coffee with dessert spoons.

Grosvenor & Laurillard must be beginning to feel that the old adage, "Unhappy lies the head that wears a crown," can be adapted to theatrical managers as well as to more monarchs. Starting with the "Mile Mile" episode, their troubles are now added to by the vagaries of two of the principal ladies in two of their forthcoming productions. Winifred Barnes who should have played in "The Naughty Princess" at the Adelphi had a craving for the simple life, but while sleeping on the edge of a cliff at the sea side, fell over and received injuries to important muscles that rendered her retirement from the cast imperative, while Pylia Tilmann, who should have appeared in the Winter Garden's musical version of that old farce "A Night Out" has been compelled to hand in her part owing to serious ill health.

When Marie Lohr returns to the Globe at the end of this month, "French Leave" will have to move a little further down Shaftesbury avenue to the Apollo there to run on, its management hopes, until its age calls "halt." Renee Mayer, who goes into the provinces to produce "The Heart of a Child," will be followed, for a time at least, by Doris Linton.

Another success which will be (Continued on page 3.)

London, Sept. 22.

Sir Alfred Butt's disposal of his interest in the Gaiety, Adelphi, Palace and Empire theatres has given rise to various rumors regarding the sale to one or other of the big combines of the Victoria, Palace and Glasgow Alhambra, two of the most prosperous variety theatres in Great Britain, which were built by Butt.

The rumors were finally disposed of by the official announcement from the offices of Sir Alfred that, as a result of lengthy negotiations, he has, with the approval and consent of his colleagues on the respective boards, entered into a contract with Moss Empires, under which the Victoria Palace and Glasgow Alhambra will, from the end of their financial year in December next, be booked in conjunction with Moss Empires' circuit.

Sir Alfred remains chairman of both companies and R. H. Gillespie, managing director of Moss Empires, will become joint managing director of the companies operating the houses mentioned. John ("Jack") Hayman, who has had charge of the bookings of the Victoria Palace since its opening, will in future look after the Glasgow Alhambra also. Hayman continues to make his office at Garrick House on Little Street but after the end of the current year will move to the offices of Moss Empires at Cranborne Mansions, in the Hippodrome building.

"MAYFLOWER" A FROST.

London, Sept. 22. A production of "The Mayflower," a play of the Pilgrim Fathers, was produced at Surrey Sept. 21 under the patronage of the Prime Minister and the American Ambassador. It is a complete failure.

On the opening night a big ship scene collapsed, throwing the players into the footlights, after which the audience refused to take anything seriously and the piece sentiments were received with roars of laughter.

Panto at Covent Garden.

London, Sept. 22. There is quite a possibility of a pantomime production coming to Covent Garden. It may be a Drury Lane production or a new In-Courtville show.

"Pair of Sixes" Hit.

London, Sept. 22. "A Pair of Sixes," which opened at the Queens Theatre, 15, is very successful. Percy Hutchinson, Sam Lacey and Paddy Hawley made personal hits.

Hicks' Autumn Plans.

London, Sept. 22. Seymour Hicks will produce a new musical show at the Lyric in November.

Important Notice

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PICTURE STOCKS ADVANCE IN A SHORT LIVED RALLY

**Big Board Issues Follow Trend of General List—
Bear Selling Comes Promptly With Higher
Prices—Goldwyn Continues Weak.**

The amusement stocks lost their identity as a group this week and instead of following individual tendencies merely participated in the movements of the general industrial list.

During the early days of this week and late last week Famous Players, Loew and Orpheum moved steadily up, Orpheum making probably the best showing by reaching a new high level for two or three months of 28 1/2. Loew also got into new ground at 22 1/2 a share, its best price since the announcement of the new financing in July. Famous Players-Lasky was fairly strong around 7 1/2 to 7, but did not touch its level of 7 1/2, which came out following the publication of the financial statement showing earnings on the common at the rate of \$17 a year.

Best prices for all the issues were disclosed during today's trading, as was the case with the entire industrial list of the Exchange. Tuesday came the inevitable reaction and a considerable portion of the gains secured during the three previous sessions was lost. The view of financial observers to that this performance is likely to be repeated for some time in the immediate future. Until the seasonable autumn bull campaign begins there are likely to be many short sports followed by reactions, although the net result may be a gradual advance.

The weight of the basic market situation favors the bears. The money and credit condition acts as a bar to any considerable advance accompanied by public participation in a speculative way. The Federal Reserve board has plainly indicated that it is against the banks furnishing funds for speculation, and it has the power in an indirect way of forcing its will upon the money powers.

Professional bears take the position that this element alone will stand in the way of a long bull market and propose to take advantage of the condition. When the market becomes pretty well sold up and prices stand at a good margin above old low levels the tightness of loans offers the finest kind of excuse for a selling drive.

These considerations apply equally to the picture and theatre stocks since they have settled down to a position of moving with the rest of the list. No developments came into the group during the week by way of news events that might affect values one way or the other.

The Curb was more active than for some time past. The performances of Goldwyn are more than ever shrouded in mystery. Monday and Tuesday there was a turnover of over 4,000 shares of the stock now controlled by powerful financial interests. The price remained at its bottom of 7 1/2. No hint has been given as to the purpose of the maneuver. The season also still stands that the du Ponts are maintaining the low level by way of selling notice that any bull drive will be discouraged. They are in a position, of course, to make the du Pont stock until such time as they see fit for their own plans to control the break.

Intimations more or less vague have gained circulation that the new Goldwyn management intends to have a considerable sum of stock for operating capital, creating bonded securities, and it is very probable that the idea of improving financing for this purpose has been in the attention of stockholders. As indicated in the Low opening for the week, the effect of offerings of securities, such as the distribution of a large amount of stock, is a disturbing factor in a market like this.

It may be that the new management has decided to issue a large amount of stock, but it is not clear. The new management has decided to issue a large amount of stock, but it is not clear. The new management has decided to issue a large amount of stock, but it is not clear.

VAUDEVILLE'S NEW PLAY UNSUITABLE FOR U. S.

**Comedy Has Son in Love With
Father's Mistress.**

Paris, Sept. 22.—The regular season of the Theatre du Vaudeville was inaugurated by the company Sept. 19 with a new comedy by Henry Marx entitled "L'Enfant Maître" ("The Master Child") and was fairly well received at the premiere. The comedy is splendidly held by Harry Baer, Armand Baer, Medaille and Jean Sylvestre.

Harry Krimer was originally listed for the same part, but it was ultimately given during rehearsals to Jean Sylvestre, which led to an exchange of letters in the local press. Harry considering it a reflection on his talent. Jean is the son of Sylvestre, manager of the Vaudeville, who has replaced Pierre Wolff.

The plot is typically French. A married couple tolerates each other's individual love intrigues until the son also loves the father's mistress. The action is weak and full of juvenile philosophy. The play is unsuitable for the American stage.

MRS. JACK CURTIS SUES.

Mrs. Rosa Zinn (Mrs. Jack Curtis) through her attorneys, House, Grossman & Verbaan filed an action for separation against her husband, Jack Curtis, of the vaudeville booking agency firm of Rose & Curtis, Monday, in the Supreme Court.

The papers state the plaintiff was married to Jacob Zinn, theatrically known as Jack Curtis, Nov. 6, 1913. It is alleged by Mrs. Zinn her husband deserted her during September, 1929, and desertion being put forth as a ground for separation.

The couple have one child, Lawrence R. Zinn, six months old.

Mrs. Zinn says in her complaint on information and belief that her husband (Jack Curtis) is in receipt of a weekly income of \$500 from his interests in the firm of Rose & Curtis. Alimony and counsel fee are asked by the plaintiff. No specific sum is named as regards alimony.

Harry Sachs Hochheimer is Jack Curtis' attorney.

The agent's present wife is his second. The first Mrs. Curtis was Anna Chandler, now doing a single turn in vaudeville. They had one child, Beatrice Curtis, lately appearing in the Harry Fox act.

COUNTERFEITING BIG HIT.

Thousands of counterfeit copies of "Dardanella" have come to light recently on the Pacific coast. The "dupe" copies are very convincing when looked over casually. When the genuine is placed beside the counterfeit, however, the differences of photo-engraving of the color cover plates are readily noticeable. The inside containing the printed music is also much lighter in the dupe than in the original.

The Music Publishers' Protective Association is investigating the counterfeiting.

RATH BROS. APPEAL AGAINST FEDERAL COURT'S DECISION

**Seek to Remain With Ziegfeld Pending Final Ruling
by Higher Tribunal—Shubert Contract Fixes
\$325 Salary While Ziegfeld Is Paying \$500.**

The Rath Brothers, through their attorney, Nathan Berkman, are to appeal the decision of the United States District Court, which ruled that the Rath brothers had a right to their services through having contracted with Ziegfeld, as their former employer. The decision was handed down last week and was announced in the Rath brothers' press release. The Rath brothers are now in New York City, where they are waiting for the final decision of the Supreme Court.

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KEITH'S STOPS "DOUBLING"; TOO MUCH DISSATISFACTION

**Eddie Darling Issues Order to His Booking Men—
Double Work Brings Disappointments—Idea
Acts Also Annoyed by Prevalent Practice.**

AILEEN BRONSON'S CANCEL

**Procter Management Had Figured
on Act in "One."**

Aileen Bronson was cancelled after the Monday matinee at Procter's, Elizabeth, when the manager requested Miss Bronson to do her act in "one," which she considered impossible. The act carries a special act and several props which did not reach the theatre in time for the matinee. Miss Bronson received a full week's salary following the cancellation.

It is generally believed the house management anticipated that Miss Bronson was using her former vaudeville vehicle, which was an act in "one," and the show had been laid out accordingly. Miss Bronson on the contrary was breaking in a new full stage comedy dramatic sketch and was not prepared to offer her former turn when the request to work in "one" was made.

The cancellation was the cause of the general meeting called Tuesday by E. F. Albee as reported elsewhere in this issue.

BULGER IN ADE PIECE.

**Has Musical Version of "Night of
the 4th."**

Harry Bulger is having George Ade's "A Night of the 4th" rewritten into a musical version for his own use next season. Mr. Bulger appeared in the original farce several years ago.

He starts his vaudeville tour next week in a vehicle written by Lilly Jerome and himself in which he will be assisted by his son, Harry Bulger, Jr., and a woman.

Max Hart is directing the vaudeville tour.

GARDEN'S GROSS \$48,000.

**Initial Legalized Boxing Bout Gives
Principal Fighters \$20,200**

The first legalized boxing bouts in New York State under the Walker law, held Sept. 17 at Madison Square Garden, with Tex Rickard managing, drew a gate of \$48,000.

Of this amount the State received a percentage, the boxers were paid off and the contenders in the principal event, Dundee and Welling, divided \$20,200 between them.

Of their share Johnny Dundee, who was declared the loser on points by the judges, William Muldoon and Charles Tierney received \$12,700 and Joe Welling got \$4,500.

FRANK MORRELL WORKING.

Chicago, Sept. 22.—Frank Morrell, the veteran ballad singer, who was for months ill in a hospital in Texas, came here and tried out at the Hippodrome with Haxed La Morre, the or he married in the South just before he was taken down with gangrene as a result of which illness he had a one amputated.

Morrell walks with a heavy cane, but is able to get about, and his operation will not show in his stage work as soon as he entirely recovers his strength. Miss La Morre is a soprano who looks like a mother, but wears like a prima donna.

MARIE CANTILL AS SINGLE.

Marie Cantill will again appear in vaudeville this season and will offer a new single act.

Arthur Hunsstrom, whose Erie act has drawn attention in the Greenwich Village "Edison," has been commissioned by the act. Hunsstrom engaged a local disc as a dancer at the New York restaurants in the "Society" district last time. He accepted a theatrical management abroad, following it and later returning to the city where he is now touring.

LEW CANTOR OFFICE

NEW YORK, N. Y. 100 Broadway, N. Y. City

An order was issued Monday in the Keith office by Eddie Darling to the booking men of the agency under him that hereafter no act shall be booked for more than one New York house in one week unless playing a split.

This stopped the practice of "doubling" acts through playing them in more than one house, a custom that has been prevalent since the season opened. It was done for the convenience of the bookers, who claimed there was a shortage of act material.

In the Keith office it was said that through the doubling it was found the stage work of several of the acts was impeded to an extent that injured their offering or caused physical injury requiring the turns to leave the program. One dancer last week through the work of playing four times daily (appearing in two theatres) injured his leg; another caught cold in moving and had to retire, while the complaints against the extra work became almost universal.

That acts resting or tiring off at the time had complained when seeing other turns playing two houses might have had some bearing on the decision, though this point was not admitted by the Keith men.

BOSTON'S BAD BUSINESS.

**Three Shows Play to Less Than
\$5,000 Each Last Week.**

The business in Boston theatres last week brought howls from the managers. Three of the attractions playing there gross less than \$5,000 on the week. "The Little Whopper" at the Majestic got about \$2,500 on the week, considered frightful business for a musical show. "Nightly Night" was sent to the storeroom from the Park Square, after a gross of under \$3,000, and "Mrs. Jimmie Thompson" at the Plymouth is its last week did under \$3,500.

The hits of the town also suffered the reports having "East Is West" at the Shubert and "Shavertown" at the Tremont running about neck and neck with a gross around \$11,000 although the New York claim for the former show is \$20,000.

The big business of the town was divided between "Ernie" and "Hitchy Koo," both of which did in the neighborhood of \$17,000 on the week.

JESSEL REVUE IN 3 ACTS.

**Sam Harris to Put On Version of
Vaudeville Piece**

The George Jessel Revue will be lengthened into a three-act comedy drama with music next season. Negotiations are now under way between Lewis & Gordon and Sam Harris, whereby Harris will produce the legitimate version.

Plans call for George Jessel being starred. In the event that the deal with Harris does not go through Lewis & Gordon will sponsor the legit production.

MORRISSEY'S IRISH PLAY.

**"Down of Ireland" Comes to Broadway
After Road.**

Will Morrissey will not confine his producing activity to musical plays. He has started work on a Irish play called "The Down of Ireland" in which the Shuberts will be jointly interested.

The play is entitled to stage the Irish dramatist. The piece is designed in the form of a musical but is to be brought to Broadway later in the season.

IN AND OUT

The Musical Walkways did not open at Keith's Jersey City, Monday, through Edythe Wayland reported as having a cold.

MARINELLI PLANS BROADWAY FRANCO-AMERICAN REVUE

Agent Turns to Production When Collapse of Foreign Exchange Wrecks Overseas Booking Business—Promises Entertainment New to Metropolis

H. R. Marinelli is preparing to enter the legitimate field here and has started work on a Franco-American revue which is due about February. He figured in the plans mentioned several times within the last year, which called for transporting a Parisian revue to Broadway. Mr. Marinelli also figured on bringing an entire French revue production on his own. This idea he changed and his plan now is to fuse the French with the American, with the object of producing a combined revue. Such a show is expected to provide something new to Broadway, it being contended that the typically French style of revue never has been shown here.

De Cottens Coming.
Prior to his coming here Marinelli was a prominent figure in the revue field in Paris. With M. de Cottens he produced and managed the Olympia, Paris. At the Olympia the revues were changed four times each year and Marinelli personally handled the production for the last week of rehearsals. This he did in addition to conducting his theatrical agency. The work became such a strain that he finally gave up the legitimate field and devoted his time to vaudeville exclusively. De Cottens is to come to New York this fall and will again join with Marinelli in the production of their first Paris-New York revue. They jointly handled the Olympia from 1910 to 1914.

Marinelli frankly stated his reasons for turning to the producing field is that the apparent unlikelihood of foreign exchange to right itself in the near future has practically placed the business of international booking in the discard. It has been explained before that American acts are wary of foreign bookings because of the low rate of exchange and foreign managers cannot afford to pay salaries in the native equivalent of American dollars. The reverse is not true with foreign acts who are offered American bookings, the acts believing that dollars are only worth 40 cents.

Waiting Six Years.
The agent said that he has been waiting for six years for international affairs to be settled. In the interim he has had much time on his hands and figuring the international bookings are "shot" and will be for some time to come, has voted to enter the legitimate field again. Some of the best known French actresses will be secured and costumes will be of Parisian designing. The plan is to have about an equal proportion of French and American in the revue—that going for cast, production and material.

COLISEUM'S FIRST BILL.

Eddie Foy Headlines on Return to the East

Eddie Foy and Family topped the bill at the opening of R. B. Moss' Coliseum at 181st street and Broadway last night (Sept. 23). It will be Foy's first eastern appearance in two years.

Others on the opening bill of six acts included Dolly Kay, Martin and Campbell, Santos and Hayes, Patricia and Mason.

NATALIE SIGNS FOR 3 YEARS.

Mlle. Natalie has been placed under contract by Charles Williamson for three years. She was the dancing partner of Sasha Patov at the Hippodrome, the pair being under a single contract. Patov was released from the show and his partner was released with him. Later she was re-engaged and placed under the three year contract.

Al Shayne Cancels Contract.

Al Shayne will return to vaudeville in a few weeks. Shayne has secured a release from his contract with the Shuberts which had two years to run.

CHANGE OF POLICY AT MOSS' BROADWAY

Eight Acts and Feature Film, Continuous.

R. B. Moss' Broadway, starting next Monday (Sept. 27) will play a continuous show of eight acts and a feature film, with the turns doing three shows daily on a full week stand. The present scale of \$1 top will remain.

The Broadway started as a vaudeville theatre Labor Day with bookings from the Keith office, when that agency commenced supplying all of the Moss vaudeville houses. Six acts and a feature picture made up the Broadway's bill. Business did not arrive in sufficient quantity and a change was in contemplation last week.

Danny Simmons in the Keith office will continue to book the shows.

Previous to Labor Day and when operated by Moss, the Broadway played a picture entertainment usually using an extra attraction in the form of a "girl act."

FOYS HAVE NEW ACT.

Opened Moss' New House After Some Booking Delay.

The Eddie Foy Family have a new vaudeville act, called "No This is a Restaurant," written by Billy Jerome, the songsmith.

The Foys opened as headliner of the new Moss Coliseum last night (Thursday). There was some delay in settling the Keith office booking. This is said to have arisen through the Foy act having played the Pantages circuit and other small time.

An adjustment was secured in time to get out the billing for the Coliseum and several other Keith big time shows were placed on the Foys' list, through the act's agent, Harry Fitzgerald.

KEITH YEAR ROUND AT A. C.

Plan to Keep Shows Going on Garden Pier All Winter.

Atlantic City, Sept. 22.
Keith's on the Garden Pier will try for an all year policy. The house remains open at \$1 top, as against the summer scale of \$1.50.

It has been regarded as handicapped in location as far as the native draw is concerned. With no opposition, however, the chances for continuing open appear better this season.

MUCKENFUSS BACK.

Restored to Keith Floor After Three Months' Absence.

Lee Muckenfuss was restored to booking privileges as an agent on the fifth and sixth floors of the Keith Vaudeville Exchange Monday.

Muckenfuss was off the floor for three months, having been suspended in June.

APPOINT MORELY MANAGER.

George Morely, formerly treasurer of the Palace, New York, will shortly return to the Keith house forces. He will be elevated from the box office and assigned as manager of one of the Keith New York houses. Morely resigned from the Palace some weeks ago.

RINGLING'S RAILROAD.

Chicago, Sept. 22.
John Ringling bought a railroad last week. It is 100 miles long and runs from Hannibal to Perry and Gilmore, Mo., and is called the Hannibal & St. Louis Railroad, connecting into St. Louis via the Wabash connection.

BOOKING CHANGES IN KEITH CIRCUIT

Important String of Mid-West Booking Brings Promotion.

Arthur Blondell, for the last 10 years in charge of the bookings for a string of houses supplied through the Family Department (fifth floor) of the Keith Vaudeville Exchange, has succeeded to the post formerly held by Johnny Collins on the sixth floor. The houses Blondell now books are Keith's, Cleveland; Keith's, Cincinnati; Keith's, Indianapolis; Keith's, Louisville; Davis, Pittsburgh; Keith's, Syracuse, and Proctor's, Albany.

Joe Woods, Collins' assistant, remains as assistant to Blondell. Woods will book Erie and two other houses. As heretofore, when Collins booked the Middle West houses, Blondell and Woods will book under the direction of Eddie Darling.

Harold Kemp, assistant to Charles R. Breed, booking the New England time in the Keith Family Department, was appointed to succeed to Blondell's books.

The promotion became effective Monday. Kemp will supply the bills for the following houses: Proctor's, Troy; Proctor's, Schenectady; Harmanus Becker Hall, Albany; Temple, Syracuse; Edgemont, Chester, Pa.; William Penn, Philadelphia; Collingwood opera house, Poughkeepsie; Rialto, Glen Falls, N. Y.; Jefferson, Auburn, and Keystone, Philadelphia. All of the foregoing are split weeks, except the Keystone, which plays a full week.

Johnny Daly, Blondell's assistant, will remain as assistant to Kemp and will book the Colonial, Lancaster; Peeley, Havelton; Strand, Shenandoah, and Girard, Philadelphia, all split weeks.

Eddie Darling, the principal booker, will take over booking of the Broadway theatre, the former Moss house, which has been booked since the opening of the season by Dan Summons. Jack Dempsey will retain the houses formerly booked by Chester Stratton and also the Elber theatres, which he has been booking in addition.

Johnny Collins has been removed to a sanitarium where he is being treated for high blood pressure, and it is the opinion of his physicians that he will be unable to take an active part in theatricals for a long period. He has been with the Keith Exchange for years, coming here with J. J. Murdock when the Keith Exchange was organized. He was formerly an office attaché of the Orpheum Circuit in Chicago.

Harold Kemp's succession to some of the books formerly handled by Arthur Blondell left Kemp's books to be divided among the members of the New England group, which includes Doc Breed, Jeff Davis, Roy Townley and Fred Mack. Kemp is now handling the Blondell books in conjunction with Johnny Daly, who was Blondell's former assistant.

CONFUSION OVER DE KALB.

Loew Office Informed Acts Do Not Know of Change.

The Marcus Loew booking office has been informed of late by acts playing the De Kalb, Brooklyn, that they thought the house still remained on the Loew Circuit.

J. H. Lubin, the Loew general booker, had to smile at that one, but still Mr. Lubin believes acts should be given a final notice the Loew office no longer operates the De Kalb, Brooklyn.

The notice seems important in view of the fact the Loew Circuit is building another theatre, shortly to be opened with its vaudeville, in the neighborhood of the De Kalb.

The De Kalb is now managed jointly with the Halsey, Brooklyn, and under the direction of the Halsey Theatre Co.

THEATRE FOR SHRINERS

Charleston, W. Va., Sept. 22.
Plans have been announced by Beni Kedem Temple No. 2, Ancient Arabic Order, Nobles of the Mystic Shrine, for the erection of a large theatre in connection with their Temple to be built on the ground purchased recently on Kanawha street, near Broad, 120x300 feet in dimensions. The theatre will be modern in every detail and will cost \$100,000.

ASS'N REINSTATES SPINGOLD UPON J. J. MURDOCK'S ADVICE

Oldest Franchised Agent in Chicago Submits Proof of No Intentional Infraction of Rules—Tink Humphries' Investigation Clears Him.

FOX'S "PLAY OR PAY" WORKING NICELY

Agency Denies Having Signed Best Known Headliners.

A story current last week that the Fox circuit had contracted for many of the best known headline acts was admitted to be greatly exaggerated at the Fox booking office. It was said the names were given out without reference to the actual bookings. That a number of "name" acts had been secured, however, was claimed, there being sufficient to supply "tops" to the bills until January. While most of the turns referred to have been featured in the better shows, few have actually headlined in them.

The Fox office explained it was "forced" to secure names for its shows for the first time this fall the increase in the Keith string providing one reason to try for better shows.

The issuance of pay or play contracts by the Fox office has materially aided it in securing the better material in more quantity than before. It was stated most of the features were booked direct via the standard contract.

The Fox people still insist that its "blue slip" form of contract is more advantageous and quicker than the use of pay or play form. That the V. M. P. A. form is better protection, however, is instanced by a former standard act which signed to play a week for \$1,000 and then asked for postponement because of the claim of illness. The Fox booker said as the ill member of the act was known to have recovered, the turn will be forced to play or pay the office the sum mentioned in the contract. The act is rehearsing with a Broadway revue.

USHERS HALT PANIC.

Good Head Work Saves Crowd in Brooklyn House.

Good head work on the part of the ushers of Loew's Metropolitan, Brooklyn, saved that house from a fire panic last Friday night. During the night show a fire started in the clothing establishment at 405 Fulton street, a few doors away from the Met., and the theatre quickly filled with smoke. The ushers started their fire drill as soon as the first danger signal was sounded and succeeded in getting everybody to the street in safety.

The musicians also helped to allay the fears of the crowd by sticking to their posts and playing jazz stuff until the house was emptied.

The Met., which seats 1300, was filled at the time of the scare.

NORWICH SWITCHES BOOKS.

The Strand, Norwich, Conn., has switched from the Keith family department books to the Walter Plummer Agency, which will supply six acts on a split week basis. A Davidson is manager.

Another addition to the Plummer sheets is the Rialto, Amsterdam, N. Y., Ed C. Klapp, manager. The house has been dark for nearly a month, except for occasional straight pictures owing to a lackout of union musicians, who demanded more money. The dispute has been settled by a compromise.

LOEW'S THREE NEXT MONTH.

The Loew Circuit will add three more theatres to its chain shortly. All three will be "State" houses. Sacramento and Stockton, Cal., will each have one, while the other, at Memphis, will be the largest in the south.

The Lyceum, formerly playing the Loew shows in that city, will revert back to pictures upon the opening of the new house.

All new States are expected to give their initial performances next month.

Chicago, Sept. 22.

Harry W. Spingold was reinstated to all booking privileges of the Western Vaudeville Managers' Association and Chicago R. F. Keith's office floors Tuesday, upon telegraphic advice from J. J. Murdock, then in Cincinnati.

A thorough investigation was made by Tink Humphrey, the Keith representative here and Mr. Humphrey's report cleared the agent who was then called to Cincinnati for a conference with Mr. Murdock.

The gist of Humphrey's investigation was that Spingold had not knowingly broken any booking rule. As reported in Variety last week it was shown a telegram signed by Spingold offering an act to the Gus Sun people was an error on the part of Spingold's stenographer.

Spingold is the oldest franchised agent booking through the two local offices. He was suspended 100 or three weeks ago under the charge of having attempted to book with Sun after the latter had severed all business connection with the association and Keith's. Spingold has always stood very well locally. It was thought at the time of the suspension that he was too big an agent to have taken any chance of doing Sun booking against the orders from the booking office.

TAMPA'S FIRST THEATRE.

Florida Town to Have Vaudeville Four Days Weekly.

Tampa, Fla., Sept. 22.
What is really the first regular theatre this town, with a population of 70,000, ever had is the Victory, due to open Sept. 27 with Keith vaudeville. It will play four days each week, starting on Monday. The house seats 1,700, and is under the management of Charles D. Cadey of the Strand Amusement Co.

Tampa has had intermittent amusement, with a legit attraction very rare. Vaudeville was tried in a haphazard manner for a while, but with the town holding only a picture house or so unadaptable to proper stage showings, the city, strange as it may seem, has never actually known real theatricals. Its location had something to do with that through being on the opposite coast from the main line of travel.

GRADY REINSTATED.

Agent Explains Error in Nordstrom Booking.

Billy Grady, the vaudeville agent, was reinstated by the Keith office last Thursday after a week's suspension following a misunderstanding with regard to one of his acts.

The act in question Marie Nordstrom, accepted a week's booking at Pittsburgh unknown to Grady, who had O. K'd Newark.

The matter was finally ironed out and the Keith office continued Grady's innocence, following which he was restored to good standing on the booking floors.

\$450,000 HEIGHTS HOUSE.

Plans were filed this week calling for the erection of a moving picture theatre at 130th street and Broadway, New York, at a cost of \$450,000. The theatre, which is six blocks from the Moss-Keith Hamilton, will have a seating capacity of more than 2,200.

The site is 99 by 213 feet. Carlsson & Wiseman are the architects. Michael Friedman appears as the owner in the building department records.

SHUBERTS TO THE CRITICAL VINCENT LOPEZ

and His KINGS OF HARMONY
An organization for headliners.
All season with Pat Henry.

PETCHING'S ORIGINALITY MARK OF MODERN TIMES

"Musical Flower Garden" Still
Contains Late Material.

The reopening by Paul Petching of virtually a new act under Petching's former title, "A Musical Flower Garden," has attracted some attention to Petching as an originator through his being what is known as an old-timer among showmen.

Petching's "Musical Garden" at present is unique in that it is without competition in the vaudeville field and that it was among the first novelty musical turns of the sort that brings music from intimate articles when presented by the creator, Paul Petching, many years ago.

Mr. Petching has his turn in readiness for vaudeville just now, but makes no claims for it other than that it is a complete act of its style, good for any spot in a bill. What is gnawing at present in Mr. Petching's mind is a story that emanated from Chicago some months ago which left an impression Petching is a German. This has rankled in Mr. Petching's feelings for months and became more acute through Petching being a naturalized American. He has been in this country 38 years, nearly the entire course of his life, and grew up as an American. It's impossible to tell from his speech and looks that he is anything else.

Mr. Petching has remained in vaudeville since entering it, 32 years ago. For many seasons he had another member in the turn, but it is now appearing alone with "A Musical Flower Garden."

LOEW'S. MEMPHIS, OCT. 4.

New Southern Pop Vaudeville
House of 2,700 Capacity.

Memphis, Sept. 22.
The opening of the new Loew's State theatre here has been definitely fixed for Oct. 4.
The house seats 2,700 and will play Loew's pop vaudeville.

JULES ARONSON RESIGNS.

Atlantic City, Sept. 21.
Julius E. Aronson, general manager of the Stanley Co. interests in Atlantic City, yesterday handed in his resignation to take effect not later than Nov. 1. Mr. Aronson has been identified with the Stanley Co. since its inception and with the Matheson interests for 16 years prior.

FRANK AND TOLIE RETIRE.

Frank and Tolidie Schell, better known to vaudeville as Frank and Tolidie, have retired, having played their final vaudeville date last week.
Mr. Schell will have shortly for Kansas City, Mo., accompanied by his wife, who was his vaudeville partner, entering the automobile business.

Gray's Injury Mending.

Charles E. Gray, general Western representative of the Orpheum circuit, is convalescing at Byron Hot Springs, near San Francisco, from an injury to his hip which he sustained early in September after a fall in the lobby of the Orpheum theatre. Owing to the press of his duties he was unable to leave his post before.

Pickford Brings Wife's Body.

Jack Pickford is due in New York today (Thursday) on the "Mauretania." He is returning with the body of his wife, Olive Thomas, who died in France from mercurial poisoning. The funeral will take place from the funeral church at a date to be announced.

Keith Sundays to Suspend.

The Chicago Opera Company will come into the Manhattan opera house shortly after Jan. 1, 1931, for a six weeks' run. During the period the Chicago company occupies the Manhattan the Keith Sunday vaudeville concerts will be suspended.

BIRTHS

To Mr. and Mrs. [Name] on the birth of a son, [Name], born Sept. 15, a son. [Name] was Helen Keith's first grandchild in vaudeville.

SUPPLYING ACTS TO PICTURE HOUSES PLANNED BY AGENTS

Arthur Klein Intends to Book Entire Country—Starting on Split Week Basis—
Producing End Important—Producing Company to Start Such Service for
First National Houses—Demand for Artists to Bulk Out Showings Grows.

The supply and co-ordination of material and the producing of acts designed especially as features in picture theatres, to whom a regular service will be given somewhat along the lines of the vaudeville booking offices, is a new field of managerial endeavor which has been started by at least two different interests. One was planned and set in operation by Arthur Klein, whose program is most ambitious.

The Klein booking or service office is planned to be elastic to the extent that houses throughout the country could be supplied, the bureau practically becoming a regular circuit. Klein is starting on a split week basis, proposing to supply one, two or three singing or instrumental acts for each half. There are approximately 17,000 picture theatres of all classes listed for the entire country and Klein figures that should the service grow to include a limit of 1,000 houses, on his books, about 500 weeks' work for an artist could be given. Bookings for full week houses would also be supplied. Four field men were sent out this week to contact for the service in various sections.

Picture theatre bookings would not interfere with vaudeville. The new service might bring together and give regular engagements to much material now rejected by vaudeville bookers. That class of entertainers includes straight singers, violinists, pianists and the like. Material for the new service also will be recruited from the vaudeville field.

Source of Supply.

An important source of supply will come with the producing end of the service. It is proposed to form acts or teams, some carrying special scenic effects, about as the features introduced almost weekly in the larger picture palaces on Broadway and the other major cities. Single turns will be selected and the kind of performance outlined. Such acts would practically come under the direct management of the booking office.

The other plan also well started has to do with the more pretentious form of special features in the bigger picture houses. Production of this kind has been started by a new producing concern, and although such acts, carrying special lighting

and scenic effects have been frequently put on for weekly use, it is now the idea to send such acts through a circuit of the big houses.

Such a circuit now would take in the First National Exhibitors' houses, making 30 weeks' bookings. Houses of this size are well able to afford the bigger flash turns as originated in New York.

Houses of smaller size are getting into the field and the demand for artists, either as singles or doubles as a special feature in the shows, is considered to be a growing demand. The addition of such features naturally lifts the class of performance and is an avenue through which local managements can slowly lift their admission scales. Competition with other houses perhaps counts for as much.

The custom has been to secure artists from lyceum bureau agents in part, while the "various managers of the larger houses have picked up material locally when needed. The establishment of a regular service will provide a steady supply, however, and will, too, offer a higher grade of features than available heretofore.

REPORTED SCARCITY DRAWING ACTS TO N. Y.

Flocks From West Said to Be
Arriving—Deny "Scarcity."

The reported scarcity of vaudeville acts around New York is said to be responsible for a large number of turns, particularly from the Middle West, coming in New York. According to the story, many acts have reached the metropolis within the past 10 days, looking for openings to "show" from which they could graduate to fill up the emptiness they have existed in the big time bills.

Acts not working are protesting against the reports of an act-shortage. They want to know where it is. Big and small time booking managers and agents agree that it does exist. Agents say their acts are all working and invariably the agent remarks he could place any number of other turns if able to obtain them for representation.

The big time does not designate just what class of act it wants the most at present, although headliners are always in demand. The small time just now covers so much territory that any grade of act appears to be wanted in that field.

COINCIDENCE IN SUICIDE

Girl From Olive Thomas' Home
Town Dies From Poison.

Anna Daly, a Chicago modiste's model, died in Bellevue Hospital, New York this week, from an overdose of veronal. The girl was born in McKee's Rock, Pa., Olive Thomas' home town, and it was intimated that this circumstance might have been in her mind when she took the drug.

Miss Daly came to New York and lived at the Hotel Monterey with Betty Martin, a picture actress, who identified her at the morgue. The suicide had said she was despondent over a love affair. She registered at the Hotel Reville as "Elizabeth Anderson" and was found unconscious in her room. She never regained her senses.

MARINELLI ACT BOOKED.

The Russian Cathedral Quartet, a foreign concert organization, will make its initial appearance over here in vaudeville next week at the Davis, Pittsburgh, with a tour of the Keith circuit to follow. If B. Marinelli is handling the act.

Weber and Mrs. Harris.

Harry Weber has effected an arrangement with Mrs. Henry H. Harris whereby the latter will present Sarah Padden in a new playlet in vaudeville called "The Cheap Woman." Mrs. Harris will stage the act.

SHUBERTS AND LOEW IN OKLAHOMA PROJECT

Appear as Joint Lessees and
Promoters of Tulsa Theatre.

Tulsa, Okla., Sept. 22.
Shubert Bros. Inc. and Marcus Loew have just leased the Royal theatre and site for 99 years from Kirkpatrick & Alt, possession dating from 1921.

The existing theatre building will be demolished, according to the announcement given out here, and in its place will be constructed a ten-story office building and playhouse.

It is given out as the present purpose to devote the property to the playing of Shubert legitimate attractions. The town has no established house for such attractions. At present the Royal is playing Loew vaudeville bills.

The capital to finance the operation is being provided by local bankers and other commercial interests.

ILL AND INJURED.

Brown and O'Donnell will resume their route at the 31st Street this week, after a two-weeks' layoff forced by the illness of Russ Brown. They were forced to cancel two metropolitan weeks until he had recovered.

Morton Franklin, in private life known as Mrs. Edwin H. Weaver, was taken suddenly ill this week with hemorrhages of the lungs and is not expected to live. She is at present living at 4100 West Monroe street, Chicago, and formerly was connected with the Pritchard Players, a stock organization.

Katherine Horner has had an operation on her foot for blood poisoning and is recovering.

Tenile Grey, while at the Majestic, San Antonio, last week was attacked with car trouble and left for Pensacola, Fla. for an operation. Jack Hawley (Hawley and Porter) did an additional single for the remainder of the week to fill in the position.

Fred Brant was around again this week, having partly recovered from the relapse suffered by him when last venturing out after a long siege of illness.

Harry McBride and his partner Gassette, of McBride, Gassette and Shelly, are in the Moorland Hospital, Montreal, N. B., Canada, recovering from injuries sustained in a railroad wreck en route to St. John, N. B. McBride had both legs injured while Gassette suffered injury to his head.

UNCLE SAM EXCLUDES CARNIVAL FOLLOWERS

Hangers-On Picked Up in
Canada Stopped at Border.

Ogdensburg, N. Y., Sept. 22.
Immigration officials stationed here refused admittance into the United States to 17 persons who followed the Polack Street Carnival outfit which passed through here en route from Ottawa to Watertown. The Canadian tour closed in the Canadian capital.

It was stated at the immigration office that the persons refused entrance to the United States were mostly hangers-on who had been picked up at various points touched in the travels through the provinces.

They were subject to various statutory disabilities. The 200 members of the outfit were allowed to come through.

N. V. A. COMPLAINTS.

Herman Fay, comic of Dan Kusel's "Fads and Frolics," has asked the N. V. A. for a ruling as to whether he is entitled to a full week's salary, following the cancellation of "Fads and Frolics" at the Halito, Chicago, two weeks ago, after one day's engagement. It is Fay's contention the act was canceled through no fault of his, the cancellation being due, according to Fay, to certain changes made in the cast by the management of the act shortly before the turn went into the Halito. The N. V. A. in reply requested Fay to forward his contract. In Fay's letter to the N. V. A. he does not mention any person or firm specifically as the manager of "Fads and Frolics," merely referring to the person or persons operating the act as "the manager." Dan Kusel at the time of the cancellation was reputed to be the author and part owner of "Fads and Frolics." Kusel claims he notified the Chicago Loew office that the changes in cast of "Fads and Frolics" were made unknown to him (Kusel) and if the act wasn't up to standard he (Kusel) didn't object to cancellation. Kusel declares furthermore he had contracts with the members of the "Fads and Frolics" cast by the day.

Johnny Black (Black and Dardanelle) has complained the Loews is reflecting on his wife's name in calling her maid "Dardanelle."

Dollertide and Grommer have filed a complaint against Frank Hurst, claiming the latter lifted an original version of a colored yarn and is telling it in his act. They claim the infringement started after they had both played on the same bill at the Folly theatre, Sept. 18, 1930.

The case of Harry Antrim, complainant against Deam and Mark, has been adjusted in the latter's favor. The committee decided no infringement of the former's opening occurred as claimed.

Helen Aubrey complains George W. Scott continues to use her name in the billing of his act and that she is no longer with the turn.

Ash and Hyams have filed complaint against Powers, Marsh and Delmar, alleging the latter act is using a recitation, "Nothing is on the Level Any More," which is their sole property and which they have been identified with for ten years.

Tom Gillen ("Finnegan's Friend") has filed a complaint with the N. V. A. in which he alleges Manager Rhema deducted \$45 from his (Gillen's) salary last week at Miner's Bowery, because Gillen was ill and did not appear at the Sunday performance. The amount deducted, Gillen claims, for one day is all out of proportion to the weekly salary Rhema agreed to pay him when figured on a pro rata basis.

KEITH EMPLOYEES RAISED.

The Keith Vaudeville Exchange has raised the salaries of all the employees employed in front in their theatres, the raises amounting to \$100 a week.

This applies to all the non-union employees as uniform doormen, etc., and follows the plan agreed upon by the union book stage crews and managers against union by the various agreements with the unions.



LIGHTS' CLUBHOUSE AND GROUNDS

Photograph taken from an airplane of the clubhouse and surroundings of the Lights' Club at Forestport, N. Y.
The picture was taken by a friend of George Bennett Smith (Garman) in Forestport and sent to Mr. Smith to Menny Management, secretary of the Lights.
The photo shows a summer place last Sunday.

elmer (Markett and Delmar) were married this week.

SUN BOOKS GAIN 12 HOUSES WITH LEGAL ACTION PENDING

Eight to Good, Counting Four Lost to Keith—Inspired Story in Dailies Tells of Deals Preceding Rupture—Crucial Clause Unmentioned.

Springfield, Ohio, Sept. 22. The Gus Sun office, headquartered here, makes claim of having gained 12 new towns to its booking lists, as against four lost to the Keith Exchange, since the Sun interest's split from the Keith office. The latter's statement of having secured six theatres formerly on the Sun books is probably correct, but in two of those towns Sun has secured other theatres and will supply tabloids to them. The Sun office further stated that a more extended list of new towns would be announced shortly, and although it is said that there is only one Sun field representative working in the territory to secure new bookings, it was explained in most cases preliminary work had been started via correspondence some time ago.

The list of new towns which will be supplied with shows, running from three to five acts each half are: Owensboro and Paducah, Ky.; Evansville, Vincennes and Connersville, Ind.; Pittsburgh, Oil City and Greensburg, Pa.; Flint and Pontiac, Mich., and Ashabula, Ohio. The last four named stands are to play tabs. Wheeling, W. Va., is mentioned as sure to have Sun shows, and Grand Rapids and Louisville are also named as coming into the Sun office. This makes 14 new towns to date, 10 of which will play vaudeville. The extra two stands mentioned are probably counted as "possibilities." The four former Sun towns admitted to have gone into the Keith office are: Olean and Jamestown, N. Y.; Wheeling, W. Va., and Steubenville, Ohio. To be added also to Parkersburg. In the same place Sun will book tabs.

New Chi Office.

The Chicago office, in charge of Coney Holmes, is expected to start booking operations soon and the plan eventually is to assign houses to that office from the New York booked string. The Buffalo booking office, formerly handled by Warren Todd, now booking manager for the circuit, has William Reckey, formerly manager of the Cataract, Niagara Falls, in charge. Ten of the 17 houses supplied through the Buffalo office are now handled in the New York office. New Canadian time is to be added. Already drawn are the Star, St. Thomas, and the Grand, St. Catharines.

The local press last week carried an extended though somewhat colored story, detailing what was supposed to be the inside of the split between the Keith office and Sun, following the replacing of the Arcade with the new Rivoli in Toledo. The yarn was given out by Ralph Candler, the Sun press agent. According to the latter, several conferences were held prior to the decision to build the Rivoli, and J. J. Murdock was invited to attend. Trips to New York to see Mr. Albee and Mr. Murdock were set forth in detail.

Story Given Dailies.

It is alleged Sun invited the Keith office to buy a majority interest in the Rivoli, but explained that as Sun and his sister were minority stockholders in the house, they should not change the vaudeville policy of the Rivoli, which was decided on by the majority stockholders. It is claimed that an offer was received from the Keith office to purchase the Sun interests for what he had put into the venture, but that Sun refused on the grounds his time and money were worth something more than what was actually invested. Several Mid-Western men were named as interested in the Rivoli.

It was also stated that John Coss, attorney for Sun, was preparing a legal action designed to test the legal right of the Keith Exchange to cancel the vaudeville booking contract, which, it is claimed, has 14 years to run.

No mention is made of that part of the contract which is the crux of the split. It is a clause which binds Sun to give vaudeville shows of the same class as when the agreement was made. Whether with the Rivoli the class of show has been changed is a matter for

SIDESHOW MAN JAILED

Authorities Charge Benman Left Rattlesnakes Behind.

Plattsburg, N. Y., Sept. 22. "Jack" Benman, a sideshow man, is in jail here awaiting the hearing of charges that he turned 25 rattlesnakes free among the rocks near the city because he was afraid to carry them with him and feared to kill them himself.

Benman landed at this lake port with the black diamond rattlesnakes. George Pecotte, a native, talked to him and said it was useless to throw the reptiles into the water. Pecotte repeated his story to the police when the snakes were found and accompanied the chief of police to Malone in search of the showman.

Police Chief General declares that he entered into conversation with Benman who, the official says, admitted he had had a collection of 25 small snakes which he had got rid of in Plattsburg. "I took them down to the docks," General says Benman admitted. "Then I turned them loose because I was afraid of them."

The police chief thereupon arrested Benman on a warrant and brought him back to Plattsburg.

\$2,250,000 LOEW LOAN.

Finances New York State Theatre With Big Mortgage.

The Metropolitan Life Insurance Company has closed a loan of \$2,250,000 to the Marcus Loew Realty Corporation, a subsidiary of the Loew Circuit, Inc., covering the construction of the new State theatre at Broadway and 45th street, New York.

The big loan is secured by a mortgage in the form of a building loan which has until 1939 to run. Interest is fixed at 6 per cent. for the first five years and 5½ per cent. for the second five.

"GOING UP" CONDENSED.

18 Persons in Vaudeville Version of Broadway Hit.

Walter C. Percival has joined the cast of the vaudeville version of "Going Up," which Henry Bellet is producing. Percival will play the lead.

Other principals are Jack Mack, Ed Begley and Beatrice Burrows. There will be 18 persons in the act.

COLE WILL CONTEST ON

The will contest over the \$1,000,000 estate left by Mrs. Margaret Cole, widow of W. W. Cole, millionaire circus man, was begun in the New York Surrogate's Court, this week when Dr. Freeman F. Ward was examined.

Dr. Ward is the beneficiary under Mrs. Cole's will. Mrs. Mary Riley of Chicago, Mrs. Cole's niece, alleges that Dr. Ward used undue influence over the testator. Under examination Dr. Ward denied that he had acted for Mrs. Cole in money transactions.

The courts to decide. According to the Keith office a higher grade of show was planned and that led to the fight.

The local story does not quote Sun, but frequently quotes Candler.

The following houses formerly booked by Gus Sun will be looked hereafter by Billy Delaney through the Keith Family Department: Philadelphia, New Castle, Pa., beginning Oct. 11, five acts; Columbia, New Kensington, Pa., five acts; strand, Sharon, Pa., five acts; The Palace, Olean, and Mozart, Elmira, start Sept. 27, each with four acts. The Victoria, Wheeling, starts Oct. 4 with six acts, and the Herald Square, Steubenville, the same date with five acts. All of the foregoing are split weeks.

Delaney has also added the Camden, Parkersburg, and the Grand, Claraburg, Va. These two latter were not booked by Sun. Each starts Nov. 15 with four acts.

McLAUGHLIN HURT IN AIRPLANE LEAP; DIES

Was Filling Locklear Date at Syracuse State Fair.

Syracuse, Sept. 22.

Harry "Tex" McLaughlin, aviator and picture actor, died here yesterday from injuries received last Saturday at the State Fair when he was slashed by an airplane propeller as he was changing from one plane to another in mid-air.

McLaughlin was filling contracts made for the late Lieut. Locklear which called for the thrilling leap from one machine to another. He had been doubling in moving pictures for a serial star. Locklear was killed a short time ago in the performance of a similar feat. McLaughlin is the third victim of the air leap, Tinney being the other of the trio.

McLaughlin's two pilots, Shirley Short and James Curran, have declared they would never again take part in the exhibition, and W. H. Pickens, McLaughlin's manager, swears he will never again promote the display. The aviator's mother, Mrs. A. N. Petheron, of New London, Conn., was at the death bed. Mrs. Petheron came to Syracuse to see her son in flight and went up with him early in the week. She was a spectator of the fatal flight Saturday.

McLaughlin's appearance on Saturday was not covered by his contracts with the State Fair Commission, and was purely a voluntary one. The aviator's contract called for just five exhibitions for which McLaughlin was to receive \$1,000 each.

While no one connected with the local office of the State Fair Commission cared to be quoted, the general opinion is that it would be quite proper for the commission to make some special provision for the aviator, who was hit in the back by the blades of a plane propeller 1,500 feet in the air.

There is said to be an element of mystery in the payment. The McLaughlin contract. The original contract for the aerial attraction called for the appearance here of the late Lieut. Omar Locklear, who was killed at Los Angeles while flying before the camera. Sloan, Locklear's manager, advised that he could furnish a substitute attraction.

The new contract, calling for the appearance of McLaughlin, resulted. McLaughlin quit the movies to fill Locklear's fair dates. The contract, it is understood, provided for a payment of \$2,500 on Wednesday and the last \$2,500 on Friday. W. H. Pickens, of Chicago, a booking agent, is said to have appeared on the scene on Wednesday with the McLaughlin contract and received \$2,500.

The aviator confided to intimates that he felt the money should have come to him directly, but he made no protest to the commission. On Friday, when McLaughlin appeared for his final payment, he was given \$1,000. It is said, as the result of the instructions contained in a telegram from Chicago, purporting to be from his manager.

McLaughlin's insistence to appear on Saturday, although his contract had expired, was in direct opposition to his assistants.

JACOBSON DECLARES KEYES GOT EQUITY BENEFIT FUND

Proceeds of Show for Actors' Club Furnished J. Marcus' Office, Aid Testifies in Murder Probe—Promoter Forced to Pay War Tax.

SEEKS SHOWMAN'S ARREST

Woman Says She's Update Manager's Deserted Wife.

Watertown, N. Y., Sept. 22.

As the result of charges preferred by a woman claiming to be Mrs. W. H. Wagner, of Detroit and Rochester, police throughout Northern New York today are seeking Wagner, graduate of the University of Michigan and former manager of the Carthage Opera House at Carthage, N. Y., on a warrant accusing him of desertion.

According to the story told by Mrs. Wagner, her husband deserted her in Detroit five years ago and has since been introducing another Mrs. Wagner to his friends and acquaintances. All attempts, however, to locate Wagner were futile until the wife learned that he was at Carthage.

Her attorney sought to effect a settlement with Wagner and the latter promised to go to Rochester for a conference to that end. Mrs. Wagner told the authorities at Carthage when seeking the warrant. The theatrical man, however, failed to appear. Upon her arrival in Carthage in person Mrs. Wagner found that her husband and his second "wife" had left, explaining that they intended to embark in the theatrical business.

CIRCUS CUTS EXPENSES.

Barnum Show Down to Six-Pole Top—Acts Leaving.

The Barnum circus has reduced its size for the small southern cities, using a six instead of a nine pole top. A number of acts have left the outfit and pretty much all the turns that can work on a stage have offered themselves for vaudeville dates around Nov. 1.

Fred Cromwell (Flying Cromwell) reached New York a few days ago with his right arm in a sling. At the St. Louis stand he was struck by a pitched ball during a ball game among the circus people and the bone of his right arm was splintered. The act goes on with the circus. Cromwell's plaint is that it was his right and not his left arm that was hurt. He is one of the N. Y. A. billiard sharps.

May Wirth is reported out of the show owing to an injury to a ligament at the heel. The act works still, with emphasis on the comedy side. Fred Derrick has left the show to appear with a vaudeville turn.



VETTE RUGEL

"The Miniature Prima Donna"

Before this and charming, making her big success this week, (Sept. 22) at the Riverside, New York, as she did last week at the Colonial, New York.

The possession of a glorious voice, Miss Rugel returns to vaudeville after a season with a Broadway musical comedy.

Chicago, Sept. 22.

It took a sensational murder case to bring out the truth of the charges made months ago that J. Marcus Keyes' so-called "benefit" for an alleged Actors' Equity Association Club held at Morrison Hotel on May 28, was in truth a benefit for purchase of furniture for his office and employment agency instead of for forming an actors' club. No evidence has yet appeared of any club, but the new furniture graces Keyes' office.

It also becomes a matter of record that 60 cents of every dollar contributed in the name of the Equity went to the advertiser and promoter of the affair, at which numerous performers gave their services in good faith and for which advertising was solicited by Richard Jacobson, representing Keyes, in opposition to the American Theatrical Hospital benefit.

Jacobson Questioned.

Jacobson was questioned in the investigation of the murder of a man who was slain on a lonely road while in company with Jacobson's wife. He was quizzed about many things, including non-payment of the war tax on the benefit receipts, of which Jacobson collected \$2,000 and retained 60 per cent. Jacobson says it was his specific understanding that Keyes wanted the profits to furnish his office, and that there is no sincere idea at any time of forming any club, as was advertised.

Jacobson paid no war tax. Demand was made on Keyes, who went to Jacobson. A deal was made whereby Jacobson agreed to pay half the war tax and Keyes the other half. Jacobson gave Keyes \$5 in cash and note for \$95, not yet due. Keyes, when the tax was demanded, passed the blame to Jacobson, saying his partner in the enterprise had said he could square it with the revenue men. A summons by Elliot Evans, first assistant collector of internal revenue, was served. Keyes then paid the tax in full, about \$200.

Has Served Time.

Jacobson recently served some time in the local jail on a swindling charge, making the second of Keyes' staff to be shown as a prison inmate, the other being his chief assistant on "The Actor's" Keyes' short-lived paper, who had recently emerged from the Tower of London after a sentence as a German spy.

Keyes, when "The Actor" suspended publication said he would resume it in September, but so far no evidence of any resurrection has appeared. There have been inquiries regarding the annual subscriptions which he took paid in advance, and some of the subscribers state they have received no return for the eight months shut down of the paper.

Figurative Kick.

Keyes refused to discuss any of these affairs with a Variety reporter, saying that he had been "ordered to kick any Variety man out of his office." The kicking in this instance was figurative.

When Variety alleged months ago that Keyes' benefit receipts went largely to grafters and sharks, that the ostensible purpose of forming a club with the remnants of the proceeds was a bid for his real plan to furnish his office, that he had turned the money to the hands of distributors, that the war tax had not been paid and that Keyes used his office as a director of the American Theatrical Hospital to solicit for this discredited affair in direct competition with the worthy hospital enterprise, Keyes loudly denied such charge.

PANTAGES HOUSES CUT TO FOUR SHOWS A DAY

Only Few of Chain Now Giving Five Performances.

San Francisco, Sept. 22. The five shows given in the Pantages houses on Sundays and holidays are gradually being eliminated on this circuit. Four shows is now the top in most theatres on the Western coast. Minneapolis and Portland still give five shows on these days as do San Francisco and Oakland. Four is the limit in the new Los Angeles house recently opened.

Pantages theatres playing less than five shows on Sundays and holidays include Winnipeg with three shows, Regina 2, Saskatoon 2, Edmonton 2, Calgary 2, Battle 4, Spokane 4, Seattle 4, Vancouver 2, Bellingham 4, Victoria 2, Tacoma 4, Denver 3, and Salt Lake City 4. San Francisco and Oakland are expected to be added to the list playing under five shows, according to a letter from Alexander Pantages to Ray Stephenson suggesting the schedule of the Los Angeles house.

LEGS FOR THE ELITE.

Extravaganza Billed for Neighborhood House.

San Francisco, Sept. 22. The Marcus Show of 1929, which was billed like a circus, opened a two weeks' engagement at the Columbia, this week. The show features girls in tight leotards in all of its paper, and is advertised as a big extravaganza of a jassy nature. Much interest is manifested as to the business the show will get at the Columbia, whose clientele is drawn principally from the select part of the city.

CALIFORNIA BOOKING JAM.

San Francisco, Sept. 22. Numerous Coast shows have disbanded through their inability to secure dates in the smaller California towns, which are booked solidly. Inability to get time in these towns has also discouraged producers in this vicinity from organizing companies contemplated earlier in the season.

ENGAGING FOR ORIENT.

San Francisco, Sept. 22. Harry Kervy, musical director of the Cafe Parisian at Shanghai, China, arrived here last week to engage acts and musicians for the Orient. Mr. Kervy is making his first visit here in five years. He leaves for Shanghai this week.

Fred Belasco's "Daddies"

San Francisco, Sept. 22. Fred Belasco, owner of the Alcazar theatre, is organizing a company for "Daddies" to tour the northern part of the state at 10. "Daddies," which was presented by the Alcazar week compared a couple of weeks ago, is again the attraction at the Alcazar this week.

John J. McNamee and Company, 1, Market Street, San Francisco.

OFFER
America's Finest Light Opera Company
1939 THE ROYAL 1939

ENGLISH OPERA COMPANY
Jefferson De Luca and Company of 85
Musical Instruction Box Borden
New Touring United States and Canada

INEZ RAGAN

With ALCAZAR PLAYERS

Alcazar Theatre, San Francisco
INDUSTRY

"MY CELLAR"

A Bit of Broadway in the Heart of
SAN FRANCISCO

At THE GRIDDLE

Walter, the Police, Charmed Eggs, etc.
SOME COPIES

60 EDDY STREET, Above Funch
BERRY WATKINS, Accompanying

PLAYERS' CLUB RECEPTION

Marks the Opening of the New Season.

San Francisco, Sept. 22. Members and guests of the Players' Club packed the little theatre last week at the annual reception which inaugurated the 1929-30 season. The program was featured by the presentation of George Ade's one-act playlet, "The Mayor and the Minister," in which William H. Crane, honorary member of the club, was supported by Florence Duffy, Marie Louise Myers and William Hanley.

Clay M. Greene delivered an introductory address. Emily Melville also gave a short talk. Other numbers on the program were William S. Haney, Beatrice Mitchell, Louis Steiger, Ethel Horan, Ione Foster and La Berrillita. George Edwards presided at the piano.

COAST OPERA PROSPERS.

Royal English Co. Playing to Increasing Gross.

San Francisco, Sept. 22. The Royal English Opera Co. is doing good business in Canada. The Canadian tour opened in Victoria on Sept. 6, getting \$2,200; the takings the next night were \$2,200. Sept. 8, 9, 10 and 11 in Vancouver drew \$9,300. The next week stand in Winnipeg, which is to be played in Edmonton, Calgary, Lethbridge, Medicine Hat, Moose Jaw, Alberta, Saskatoon and Regina.

STAGE HANDS GIVEN RAISE

San Francisco Janitors Also Get Increase to \$9.50.

San Francisco, Sept. 22. At a managers' meeting here last week the stage hands were granted an increase of 15 per cent, and the janitors given a raise of 50 cents per day; the latter now receiving \$9.50 a day.

Stephensons Part.

San Francisco, Sept. 22. Ray Stephenson, Pan manager here, and Mrs. Roy Stephenson (Thelma La Haye) who were married several months ago have mutually agreed upon a separation.

LOEW'S CASINO.

San Francisco, Sept. 18. A good four-act bill went over with a bang with an audience in excellent mood and unusually demonstrative. Chan Root and Mark White, good dancers, had the house applauding at the start. Together they offer comedy songs before each of their double dance specialties with some of the lyrics made for laughs. What they lack in appearance and singing ability is redeemed by their really good dancing.

George R. Fredericks and Co. in a seven comedy offering, "The Conductor," scored a big success on its second offering, during and situations. All the action takes place on the platform of an observation car, with passengers, offering amusing scenes before the audience as the train seemingly speeds on. The cast in good and complete George R. Fredericks in the conductor, Percy Van Wert and Clifford Mack, a young company couple, and the father of the girl, played by George Ray. Elmer's Eugene Maranda band featured in the billing topped the show with classical and jazz selections on two mariachophones played by four men and a woman. The latter, Jane Elston, did an operatic selection in which she used four harmoniums. Harpist numbers played at the finish had the house requesting for more after the lights were flashed for the next act. Earl and Edwards closing the vaudeville. The two men got big returns with talk, gags and comedy business in which two ukuleles are employed and one of the men working in the audience during the greater part of the routine. Much familiar dialog and business employed, including that of repeating gags to late arrivals. They had very amusing, throughout with their company routine, which they handled quite cleverly.

The second James Madison show, "Ave of Hearts," was the King offering. It is in two scenes, the first showing Ellis Island, with the changes and principals arriving on a ship as immigrants; the second is a love story. The comedy scenes of the King show have been greatly strengthened by the new line supplied by Madison, which is enhancing the value of the King company. Business holding up extremely well.

ORPHEUM, SAN FRANCISCO

San Francisco, Sept. 22. The Orpheum's diversified bill running with a program switch playing Primrose Four next to closing and Wallace Galvin second, gave the first section practically all of the show's comedy and bunched the singing in the latter half.

Marie & Mary McFarland, sharing the top billing with Frank Wilson & Co. in "Rob-h," appeared fifth with the first of the program with songs of regular concert routine, with powerful soprano voices blending beautifully. They got big appreciation. Frank Wilson & Co. in "Rob-h," containing good farcical situations ably handled by Wilson with good support, scored a laughing success.

Primrose Four went over with a bang next to closing and William Frank & Co. closed good with exceptionally clever foot juggling and speedy acrobatics. Wallace Galvin dexterously handled cards and steel rings and got laughs by extracting dozens of eggs from a derby and the business with a hot plant.

Coley & Jason, as the minstrel and the maid, were a huge comedy success with a good talk cleverly handled especially by the girl in a Buster Brown character, trailing a dog around, which evolved talk. They finished to good applause, with singing and dancing.

Elly opened very nicely with juggling and furniture balancing speedily offered.

"Under the Apple Tree" (hold-over) repeated well.

Jack Josephs.

PANTAGES, SAN FRANCISCO

San Francisco, Sept. 22. Pantages has a good bill with songs and dancing dominating.

Vera Hart and her Six Syncopated Steps offered a varied dance routine, the male quintette containing some excellent dancers supporting Vera Hart, who makes attractive costume changes, which registered as an individual effort. The act was neatly presented and went well. Gaudier's Bricklayers, a two canine production, made good comedy closing. Red Burns registered strongly with story and dandy parodies in Yiddish character and left you wanting more.

Neil & Gray, having the rather weak beginning of the girl singing, was a mixed team and offered an excellent routine of dances on a wire, with several attractive costume changes by the girl. It opened good.

The Usher's Quartette, a female quartette entering from the front, dressed as ushers, won big applause with a popular song routine and good voices harmonizing nicely.

Horris & Manton with their military "Uncle Jerry at the Opry" were the comedy hit next to closing.

Jack Josephs.

LOEW'S HIPPODROME

San Francisco, Sept. 22. Zelazny headlining, lifted this entertaining show above the average and stopped it completely with classical and jazz piano playing and had the house laughing with some dandy talk effectively put over.

Irene & Douglas Carby didn't appear at the third show on Sunday. Warwick Leigh Trio, an elderly mixed couple, pleased with lifetime songs getting away to a good hand with jazz dancing.

"Merry Milk Maids," a tableau featuring a rube comic having neat chorus and costumes made a good impression. A specialty acrobatic dance by a girl scored individually. Eve & Helmar closed well with muscular posing and lifts.

Jack Josephs.

FRISCO NOTES.

San Francisco, Sept. 22. J. Anthony Synthe has joined the Mattford Players.

Art Belasco has been placed with the "Humming Bird" through the Blake & Amber Agency.

The Allied Managers Association has opened offices on Golden Gate avenue.

Billy Quinn, assistant manager of the Stockton Hipp, was here for a few days last week. Ethel Burr, whom he recently married, continues in the chorus of the King show at Casino.

The Old Fiddle Inn was granted a dance license last week.

Ray N. Wolff is the manager with Fanchon and Marco's "Battlers of 1929." Mr. Wolff is a brother of Marco.

Frank Casey celebrated his thirtieth anniversary as stage manager of the Orpheum in Oakland last week.

Paul Ash, who is in charge of the orchestra at Ye Liberty Playhouse in Oakland, is making some changes

in the personnel of his orchestra to take effect during the week of Oct. 4, when "Buddies" will be presented. Among others, Ash will have three solo artists, Edward Fitzpatrick, violinist; Arthur Weiss, clarinet, and Joseph Sinal trap drummer and xylophone soloist.

Rosen and Hockwald's Georgia Minstrels are to follow the "Humming Bird" at Ye Liberty.

The new Pantages theatre in Salt Lake City will open in about four weeks. The San Francisco house will be renovated and redecorated.

Mrs. Carrie Rachel Weston and her daughter, Carrie, made the trip from Los Angeles in their auto in 12 hours, alternating at the wheel every two hours. This is said to be a record for the fair sex.

Victor Donald and Fanchon Lewis are heading the Majestic Dramatic Stock Company in the Mission district.

Bert Chapman and Marvin Hammond have been engaged for "Buddies," which will be presented for a brief spell in the northern California cities.

J. J. Claxton, personal representative of Alexander Pantages, is shortly expected to leave the Mt. Zion Hospital, San Francisco, where an operation was performed on his knee. Claxton will resume his duties at the Pan offices in Los Angeles.

Emma Haig, Orpheum headliner, has evolved a dance entitled the "San Francisco Coyote Leap." She received her inspiration from the steps of a coyote which galloped across her path when she rode through the Golden Gate Park, she says.

Ben Seavey, nephew of the late Henry Irving, will play lead in "The Mind of Argonne," to be staged at the Navy theatre early next month for the benefit of the Victoria Memorial Home.

The San Francisco "Journal of Commerce" heretofore devoted to financial matters only, has added a dramatic department with Clay M. Greene playwright at its head. Recently a sport department was added to the paper. Report has it the Journal is branching out in an effort to become a factor in the morning daily field.

NEW ACTS.

Helen Gleason in new playlet written by Hugh Herbert.

"Garden of Love" with Anita Moore. Tab. 14 women, 2 men. (Nick Feldman)

Mel Craig and Wheeler Wadsworth.

Don Rubin and Co. to comedy skit by Stan Stanley.

Albie and Mary McCarthy in "A Ray of Sunshine."

Frank Hale will shortly produce a new dancing act headed by Veronica with five other people.

Mae West in a new single act by Low Brown and Carey Morgan. She will have a piano playing accompanist.

Marty Brooker's girl act called "Boum-boum" with nine people Jack Hatten featured.

"A Night in a Harem" by the company formerly playing "Every Sailor."

Low and Jean Archer, new act (Harry Fitzgerald)

Babe and Tommy Payne, special material by Will Bradshaw, special act.

Bunt Cohen, single, nut comic in one (Ernie Young, agent).

Valente Brothers, with Phil Boudin, three-act accordion.

Dave Bully Bully, Graham and Fontaine, and Charles Herman, double act, assisted by Frank Five.

Repard and Jordan have dissolved partnership. Repard will continue the act with a new partner (Lillian West).

Jack Allen and Co. in "Boum-boum" with eight people. (Brooks production)

Leon Errol is producing a 10-people revue featuring Harry Mil-

ler. Ballard Macdonald supplied the lyrics and Louis Silvers the special score.

Sidney Grant, single. Ruby Norton, single.

Mrs. Gene Hughes, with five people, sketch.

Tom Brown is producing a five people musical act, "The Yachting Party," featuring Harry Volante (Charles Wilkins).

William R. Friedlander is staging and producing a jazz band revue with featuring Birdie Mudge.

Adelle Rowland new act (Harry Weber).

Perry Athos (Athos and Reed) has formed a combination with Edith Leroy.

"My Soul-Mate," musical tab (Wm. Brandell). Cast includes Johnny Iyer, Earl Mountain, Thelma Harrison, Jimmy Calahan, Fawn Sisters and six girls.

"Oh! Ladies," a girl act headed by Bobbie Bernard and Jack West. The cast includes 15 people (Joe Sullivan).

C. Wesley Johnson and his band at one of the Shepherds Bay restaurants during the summer, will open on the Low time first week in October.

Sylvia Clark left the "Greenwich Village Follies" last week and is preparing to return to vaudeville.

Pepper Twins in a new musical act produced by Tom Brown (Charles Wilkins).

Tom Brown's Highlanders, musical.

Matt White and Al His, song and talk (Charles Wilkins).

Princeton Five, musical: Johnny Drake, manager.

Copes and Hutton, song and talk (Sam Fallow).

Hazel Harrington and Co., including Forrest Cummins in "Pans Rejoice" (Fete Mach).

Miller and Bradford in a new revue called "Typical Typical Times." Eleven people.

Ha Grasso, has teamed up with Harry Brown (Brown and Doyle) singing and piano act. (Max Hart)

Max Ward, single.

Jack Stern and Clarence Marks, who recently joined forces to write and produce vaudeville revues, are putting out their initial effort, "Mamma o' Mine," in which Yerkes' Happy Six will be featured.

Bernice Murray and company, comic.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment.

Four de Lys Films Inc. Photography Libraries Inc., Lester Park and Edward W. Toledo, Standard Engineering Co. \$1,137.76

RF & PR Producing Co. Inc., Ritchey Lath Corp. \$1,039.34

Kelvin Film Corp. O. Marbach, \$43.42

Richard Marquand, F. L. Kiser, \$24.41

Alexander Carlisle, Anna Swanson Inc. \$190.40

Charles Emerson Cook, Inc. K. F. Archibald, \$123.11

Bentley Studios, Benedict Ames, Co. \$214.20

Al Clayton, M. All. \$1,040

Gutson, Borgman, D. P. W. Straight of \$1,407.63

Quinto, Isaacson, otherwise known as Quinto, Nazario, M. Greenberg, \$1,645.65

Sherman S. Kreiberg, G. C. Food, \$148.20

Films of Dolores Corp. Battery Nat. Bank of N. Y., \$1,031.23

Al Siegel has left the "Trip to Hildred" act to go with Bee Palmer, the shimmy dancer, when the latter opens on her vaudeville tour. George Fairman will replace Siegel in the songwriters' act.

A vaudeville show is to be given to the prisoners at Sing Sing Wednesday next. Acts wishing to volunteer can apply to Billy Boche, Putnam building. A dinner at the prison will be served the actors, who will travel to Ossining in motor cars.

The Play Spot for the Show People
America's Supremely Unique Rendezvous of Goodfellowship

THE DUNGEON

A Bit of Montmartre Transplanted in California
Subterranean Prison with "Trustees" in Service
AL C. FURBER, Master of Fools

47 Anna Lane—Ellis, above Powell
SAN FRANCISCO

SECRET COMMITTEE OF SIX TO CENSOR AMERICAN SHOWS

**President Herk Will Designate House Managers to
Send Confidential Reports on Shows—Identity
Unknown Except to Circuit's Head.**

A new system of secret censorship, devised by I. H. Herk, president of the American Burlesque Association, will become effective on the American wheel next Monday. The new plan is radically different from any other form of censorship on either of the burlesque circuits. It calls for the appointment of a "critical committee of six," who will be chosen this week from among the various house managers on the American circuit. Herk will make the appointments personally. The names of the critical committee are to remain secret, instructions going with each appointment telling the individual appointee he is to observe absolute secrecy regarding his new office as a member of the "critical six." The identities will not even be known by any other official of the A. B. A. other than Mr. Herk.

The plan of inspecting the shows and making reports is to be as follows: When a show plays any of the houses where a manager who is a member of the secret committee holds forth the manager acting in his capacity as "censor" writes a detailed report of the performance. This will include the character of the performance, whether entertaining or dull, the work of the principals, number of girls carried and usual incidents that make up the regulation report. But in addition to covering the show in a general way, the censor will be instructed to carefully note anything that might be regarded as gingery, spicy or suggestive. If there are any objectionable features these are to be listed separately and sent to Mr. Herk with the general report. Every line ordered cut from an opening performance must be sent in verbatim, with any substitute line used, to Mr. Herk personally. If there is anything in the show that calls for elimination in the way of suggestive material Mr. Herk will send copies of all matter to be eliminated to every house manager on the American wheel. This list of "cut-outs" will also be accompanied by the general report of the show, which will give in detail the number of characters carried on the last stand, etc. In this way a manager who has objectionable material or who is "cheating" and who takes out suggestive stuff at one stand and puts it back in another house will be checked up. Owners of American attractions who permit in giving suggestive shows or who continue to cheat will find in danger of losing their franchises.

The order of appointment sent out by Mr. Herk states that the members of the "critical committee" are to ignore the present report slips and confine themselves to the new secret report, which is explained as to be much more detailed than the ordinary report. Mr. Herk further states he expects the criticism to be "without fear or favor and one that will express to the best of the critic's ability his honest and unbiased opinion on every show." In fraction of the secrecy rule will mean dismissal in closing. Mr. Herk says those appointed were chosen because of possessing more than average ability and for the additional reason that the A. B. A. believes it can place implicit confidence in the managers selected.

The manager making up the critical committee will be widely separated at different points on the circuit. Mr. Herk stated his object in instituting the new form of censorship was to improve the general standard of the American shows, and above all else, to eliminate vulgarity and suggestiveness.

Indicted in Girl's Murder.

Cleveland, Sept. 22.—Frank Whitely has been indicted by a grand jury here for first degree murder for the killing of Frances Ahman. Whitely, 24, was indicted Feb. 10 last. This is the second indictment against Whitely. He was indicted last spring for second degree murder. During his trial he was sent to the State Hospital for Epilepsy. He was brought back after he had written a letter in which he stated his illness had been a ruse.

'GOOD NOTICES' EXPECTED.

Mildred Campbell of "London Belles" Prepared.

An innovation for stage players is due to Mildred Campbell of "The London Belles" (Columbia burlesque) at the Columbia, New York, last week. Variety in reviewing the show passed favorable comment upon Miss Campbell, who is the prima donna.

Following through the mails came a printed card, signed Mildred Campbell, reading:

"Your kind mention of Mildred Campbell in your write-up of the London Belles Co., is most sincerely appreciated."

Miss Campbell may ease up on aggravated feeling of curiosity by forwarding the prepared card she may have ready when the notice is "bad."

FINDS BUSINESS GOOD.

Herk, American Circuit Chief, Completes Tour.

I. H. Herk, president of the American Burlesque Association returned to headquarters this week after an inspection tour of the circuit. Mr. Herk says most of the shows are up to wheel standards, with business unusually good in the Middle and Western cities.

TOM HENRY N. Y. FIXTURE.

William Procter has been appointed resident manager of the Gayety, Boston (Columbia wheel). Mr. Procter assumes his new duties next Monday.

Tom Henry, manager of the Gayety for the last three years, is now permanently located in the New York office of the Columbia Amusement Co. as assistant to Data Scrivener. Mrs. Tom Henry, who has been temporarily managing the Gayety since the beginning of the season, will make her home in New York hereafter with Mr. Henry.

BURLESQUE CHANGES.

George Heather, "Social Follies," Daisy Jennings, "Kandy Kide," Lillian Davis, Bert Gilbert, "Hip Hip Hurray."

Mildred Howell, Wintergarden stock.

George Hart replacing Lew Rose in "Oh My Jingo."

Matt Weil replacing Sid Rogers in "Girls from Follies."

George Banks and Joe Doyle for Family theatre stock, Rochester, N. Y.

Louise Arnold for "Girls from Follies."

Billy Walsh replacing Joe Nolan in "Girls from Follies."

Bert Gilbert, juvenile for "Hip Hip Hurray Girls."

Daisy Jennings, ingenue for "Kandy Kide."

Caroline Warner for "Joy Riders," replacing Billie Kimes.

Julia Black, leaving "Social Follies" to join vaudeville act.

BURLESQUE ENGAGEMENTS.

Honorable Byron, Wilbur Dicks, Jack Singer show.

Frankie Nicks, "Barbing Beauties."

Harry White, Al Ellis, Jimmy Perkins, "Follies of the Day."

Yve Plant, "Kandy Kide."

Honorable Byron, Wilbur Dicks, Jack Singer show.

Charles Martin, "Girls from Follies."

Anna Gray replacing May Randall, "Kandy Kide."

Ross and Lombert, Bowery stock.

Eddie Shafer, Gerard's Manager.

Eddie Shafer has resumed his former position as office manager with Barney Gerard, succeeding the late Max Armstrong.

IN CHARGE FOR TWO WEEKS IRVING YATES

of the New Center Office,
1010 Broadway, N. Y.

BROOKLYN BURLESQUE CREWS GET MORE PAY

**Both Wheels Agree to \$7.50 a
Week Average Increase.**

The following scale for the stage crews of the Brooklyn burlesque houses has been agreed upon for a period of one year by the Columbia and American wheels and the Brooklyn local of the I. A. T. S. E. Stage carpenters formerly receiving \$42.50 weekly, under the new scale will receive \$50 for six days' work. The carpenters will receive \$10.82 for Sunday work. This will bring their pay up to \$60.82 for the full week. Property men and electricians formerly receiving \$37.50 will receive \$45 weekly for six days. Both will receive \$9.49 extra for Sunday work. This will bring the property men and electricians' full weekly scale up to \$54.49.

A new grade has been created by making the flyman the head of a department. Head flymen heretofore receiving \$37.50 will receive \$45 under the new scale, with \$5.44 for Sunday work. Full week scale for flymen, \$50.78. Stage hands, formerly receiving \$25, have been raised to \$42.50, with \$2.50 extra for Sundays. Full week scale for stage hands, \$44.58.

The former payment made to the stage crews for taking shows in and out has been abolished. The advances average \$7.50 a week. The four Brooklyn burlesque houses are the Casino and Empire (Columbia) and Star and Gayety. All play Sunday vaudeville shows.

HODGES CO. CALLED IN.

Discussion Within Organization—Will Reorganize.

The Jimmie Hodges Musical Comedy Co. has shipped its scenery to New York and the organization has disbanded. Hodges will reorganize and take to the road again. The new company may play a six-week engagement in New York with weekly change of bill, several houses in the upper part of New York being available for the purpose.

At the Hodges New York office it was hinted the trouble between Hodges and his players had been brewing since the season began and reached its climax when the outfit ran into a backstage belt. The tour came to an end at the Casino, Akron.

The Hodges enterprise had played repertoire over four years without missing a date.

Columbia Building Changes.

The American Burlesque Association has added 50 additional square feet to its quarters on the eighth floor of the Columbia theatre building by erecting a new wall flush with the stairway.

Pack & Jennings have removed their offices from the sixth to the ninth floor of the building.

NOTES.

The Fifth Avenue has a new concert grand piano, very pretty and very shiny. The former one down there was played 11,914 times, with the record showing that within the past two years, 10,890 times of the total were registered. The figures may not be accurate, but they are approximate. The new concert grand is dusted three times daily and packed away in soft cloths nightly. The instrument got its first thumpings last week. The house may secure an upright for rag acts and jazz acts keeping the grand for the more sedate turns, which means if this turns out to be true that the Fifth Avenue will never have to buy another concert grand.

Henderson's, Coney Island, switched to a split week pop vaudeville policy next Monday (Sept. 27), playing five acts booked by Bob Hutchinson and Harry Carlin through the Keith office. Hutchinson and Carlin have also added the Lyons, Morristown, N. J., which will open Monday with four acts on a weekly split basis.

Billy Atwell and Joe Shea started booking Sunday concerts in the Star and Gayety, Brooklyn, and Holyoke, Holyoke, last Sunday.

Al Meyer is agenting again after several years' absence.

BURLESQUE REVIEWS

BIG WONDER SHOW.

Hettie Hinkleman, a Bronx hot female, is the star of the "Big Wonder Show," with George P. Murphy, the redoubtable Preppert Spider, as the featured comedian, surrounded by a strong cast of principals and oceans of production. The over-thinning line that separates burlesque from musical comedy is worn near to transparency in this attraction, for the show cost a gobs to produce, and looks it.

The costumes of the entire cast were profuse and costly looking, not a cheap detail marring the splendid array of changes which the choristers and principals displayed with marked frequency after things got moving.

The book is a travestied series of current legitimate and musical comedy hits, leading up to the grand blast, a long, talky travesty on "The Good Diggers." Murphy did a dame and made six changes to delectable comedy poses, saving the affair from dying of talkiness on each appearance. Miss Hinkleman in the "Gladys" role made frequent changes to daring costumes some of which could be transposed into any of the better Broadway offerings. The travesty paralleled the second act of the legitimate piece, and gorgeous stunts hanging gave the necessary boulevard effect and atmosphere.

There are five scenes in Act I, the opening one, Times Square, carrying an appropriate set where Murphy did his "Dutch" hot-dog character in the first part, called "A Hot Tomato Here." Murphy has a Louis Mann dialect that is almost a faithful copy, and is an exceptional showman. He was also assisted in this section by Frank "Bud" Williamson, who handled three character roles in clever fashion.

The usual burlesque sequence of chorus-lacked numbers is lacking at the step off, but later on the girls dash on and off with amazing frequency. The "Hot Tomato Here" gives the show a fair start, but tends to slow up the opening making it harder to get them later. It serves to introduce the characters which are retained throughout down to "The Good Diggers" scene, but the dialogue could be speeded up and a couple more numbers interpolated that would move things along more swiftly.

A talking, singing and dancing specialty by Ernest Mark and Vera Hennessey in one gives time to set for the next fall-guy scene. The men time at comedy and speech in registering as a disaster by an unfunny incident. He lacks personality. Miss Hennessey is the surprise of the show and is one of the best on view around the wheel in general.

"A Trip to Japan," a fall-guy affair, followed and quipped as one of the prettiest musical productions in burlesque. Frank Moran and the Hunter Brothers in dip-dip-dip sang "Japanese Band Man," backed by the chorus in the East end of the number, stopping the show through the appeal of the melody and the excellent harmonizing. Later on the three men did a straight singing act in one getting away nicely with three popular songs.

"Interior of the New Amsterdam Hotel" followed. Here the principals did imitations, opening with Vera Hennessey as Frances White singing "Monkey in a Zoo." Flo Perry as Sophie Tucker singing "Sweet Papa," a show-stopping number put over by a girl who shows personality and ability in her every movement. Clare Evans who did David Brown in the first half, did an excellent Jim Jackson, but missed an otherwise clean record by an offensive piece of business with the auto horn. Hinkleman as Frances White singing "Home of Washington Square" which missed widely both on dialect and Briceville, and George P. Murphy in an unimproved replica of Harry Watson, Joe's Telephone, but Murphy got a lot out of the song and had the house roaring at his efforts to get his home on the line.

The Good Diggers scene was a grand finale. A Trip to the Land, a fall-guy scene with a beautiful set and Entrance to the Broadway Theatre, a scene in which Hinkleman and Clare Evans pulled a lot of serious dramatic that was interrupted as comedy by the house. Hinkleman held this scene up, but it is a little too heavy for burlesque, where they don't expect the tediousness that

is necessary to heavy dramatics, and could be replaced with something lighter.

The final full-stage act is the "Interior of Madison Square Garden," a corking copy, in which the Moran sisters do their aerial act on the flying "bits" with a series of aerial teeth held on a revolving apparatus. The principals are seated in break-away arena boxes which they use for an entrance to the final ensemble.

There are dull spots in "The Big Wonder Show," but responsibility belongs to the bookmaker. The production and cast are very much to the local pedal, and when the show is pruned down to its proper running time it will be on a par with any of the Hurling & Hennessey entries of the past.

Con.

TITLE TATTLES.

Deady and Kenney appear on the billing of this week's attraction at the Olympic as sponsors for "The Title Tattles of 1930," with Frank X. Silk as principal comedian. The offering weaves in and out between good and poor in its comedy, lacking somewhere the expert touch of a seasoned burlesque producer. It puzzles to find the defect, although the lack of some quality is everywhere evident.

The Olympic crowd is reasonably easy to please, but Monday night the audience was less than half capacity and was cool to the entire performance. There were just three moments when they came to the surface with applause enough to warrant an honest to goodness encore, and in all three cases the burst of animation was due to Betty Palmer, the chunky little sourette who was forced to shake a disorderly hip to start something. When number leaders at this late day have to do a semi-wriggle to wake the crowd up, something is the matter with the show.

Probably the trouble is with the comedians. Silk and George Carroll, his co-worker, have rather too quiet methods for the East Fourteenth Street clientele. In the early part their fun-making failed altogether to score, although Silk has a wealth of capital catch lines and his side partner worked up to him in first rate fashion. Still the house wouldn't warm up to the pair as they habitually do to comedians of noisier and less intelligent style.

Later on the pair got better returns, notably in the long bit of ad libbing with the deaf customer in the express office and managed before the evening was over to establish, if not actually friendly relations, at least something better than absolute apathy. The three-cornered stuff with Silk, Billy Wallace, as a deaf man, Harry Hills, the straight, was thoroughly amusing. Silk here gave evidence of a comic knack of smooth quiet fun that was worthy of a better return than that particular audience accorded. Evidence of a like turn for quiet comedy were noticeable at other times, but it didn't seem to get the comedian anywhere. The Olympic audience apparently want their clowning rougher and noisier. That should be the complete, unanswerable argument to Silk.

That same Betty Palmer did women service for the show. She put a wealth of ginger into her dances and in spite of her plumpness was disclosed as an acrobatic dancer of astonishing suppleness and agility. The only other woman pretension of the troupe who showed animation was Irene, who put a great deal of energy into her songs and dances out in front of an ordinary group of eighteen choristers. Both these girls go in for the long limit of semi-underwear. Miss Deady's first costume was just transparent black net over pink bloomers and two as unrestrainedly intimate as showings. Starting at the limit left her nothing by way of climax in costuming.

The show has two started and non-dancing women principals, Ida Emerson and Myrtle Cherry Kenney, and this suppliance of jollier parlor members took away somewhat from the speed of the number-and-comedy routines. Miss Emerson did a few bits of feeding for the comedians, but Miss Kenney contributed only a succession of ballads and a very few ballads on a long way in a slightly burlesque show. The dancing sourette was called upon more than once to support in talking bits and the would-be comic too far during audacious bits to get comedy points over.

Hills is a first class straight man and should be credited for a lot of the laughs the comedians secured. A good straight body seldom gets what is coming to him by way of credit for the laughs, but his building of efforts into a guffaw that goes to the comic's score. That's the case in this combination. Hills has a fine breezy manner and is

(Continued on Page 23)

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VOL. IX. No. 5

Willy Portatis, French actor, who played opposite Emily Stevens in "Post-Loose," will soon appear in vaudeville with a sketch carrying three people. (H. B. Marinelli.)

Jack Gardner, Louise Dresser's husband, who intended to go to the Coast and do pictures for a year, has given up the idea. He will remain in California, but is undecided as to what he will do.

Carl Randall was called to the assistance of the Hayes show, rehearsing this week. He will stage the dances.

Calvert and Shyne will open for Lew Ott, 25 under a blanket contract. Anthony and Arnold also open around that time under the same conditions. Fitzpatrick & O'Donnell played both acts.

Renard and Jordan have dissolved their vaudeville partnership. Mr. Renard will continue the act with Miss Lillian West under the direction of Morris & Fell.

Jack Rose, who last week stepped the pie in Lester Allen's physionomy during the "Swandale" performance, is not leaving the show, as reported. The pie incident instead of hurting him was a great success. While his original contract was for the New York run, he may now go to Chicago.

B. F. Keith's Louisville, opens Sept. 25, with Keith big time vaudeville backed by Arthur Blumfeldt.

Hippodrome, Cleveland, will turn over the house for the first three days of next week to the American Legion. The regular show will go in Thursday.

The National Vaudeville Artists have started a campaign to increase the club membership.

Weston and Marcan, Danne Remy have accepted a route for the Lew Ott circuit.

Answering Max Glaser's \$100,000 suit charging alienation of his wife's affections, W. F. Moley, an executive of the Long Island Hog Breeders' Association, through H. J. and F. E. Goldsmith, has filed a general denial. He supplements his affidavit with the statement that Glaser, who is a playwright, was cruel to his actress wife, Clara Glaser (last with the Richard Carle Co.) and he provided shelter for her out of friendship.

Benny Piermont, who was a sergeant in the 266th Infantry and served 14 months in France, was in receipt of a victory medal with three bars, the latter denoting three major engagements. On the bars is inscribed the names of the battles they being the One-Alone, Meuse-Argonne and the Defensive Sector, which was the territory assigned to the A. E. F. The highest number of bars on the victory medals is five, awarded to the marines and the First Division. Chester Stratton, a lieutenant with the A. E. F., also received a medal with three bars.

The regular Monday tryouts started for the season at the Harlem opera house last week. At the matinee eight acts bid for favor, but only three remained for the night performance. One of the missing acts attempted to sing opera, but the balcony insisted on helping her out.

Jerry Hitchcock of the Bow & Curtis office won a Ford automobile raffled by Jeff Davis, the New England broker. Hitchcock refused offers up to \$1,000 for the car after his number had been drawn. He says he is going to rent it to acts that are dishing and expects to clean up.

The Aquatania sailed from New York Tuesday, after arriving here last Friday night. The quick re-

GET RAILROAD DISCOUNTS BY VOTING.

Get out and vote! If you are going to be away, apply for the absentee voting slips seventeen days before election, and remember that another good reason for making your influence felt politically is the present increase in railroad fares. These hit professionals, particularly acts in vaudeville, exceptionally hard.

In England the British Ministry of Transport has decided to continue to allow traveling professionals a 25 per cent. discount on railroad fares. A good ruling. Professionals not only keep people amused and happy, divert them from their cares, but in this country especially the public and the government have especial reason to be grateful to them. Prohibition has taken away some unfortunate but many harmless forms of amusement. This gap has to be filled. Professional entertainers fill it. If they were not doing it with such notable success the social troubles, strikes and discontent would increase immeasurably, in the end perhaps to engulf us.

The government has other reasons to make earning a living easy for professional people. Professional people worked hard for the war loans, for the war charities, and are always the first to give their services for a worthy cause. This is clear enough, but the question is whether hide-bound and circumscribed government officials will see it. By voting, make them see it.

Let them know your ballot is going into the box. Call on the candidates to declare themselves. You have three political leagues. Make them function. Get a statement; but before all and above all—vote!

PROGRESSIVE ANIMAL TRAINING.

Animal training is ever interesting. The man who, while standing inside a wired cage, makes the lions or tigers snarl will always send a spine thrill through the audience. A woman doing the same thing increases the intensity of the thrill. The training of wild animals, particularly those of the cat tribe, and the exhibition of that training is a bit of excitement nearly everyone likes.

Animal training in its progressiveness, as may be witnessed just now, does not go in for thrills. The best exponents of modern animal training, if it may be termed that, and it is more properly the science of training, are Powers' Elephants at the New York Hippodrome and Winston's Seals in vaudeville.

If it is not the perfection of the animal training art to see a huge elephant do a shimmy dance, the perfected article has yet to appear around New York. One of the Powers' elephants, after first stepping over the stage stands still and shakes its sides, inside and out, like a bellows in the elephantine idea of a shimmy movement. It's not alone funny in the sight, but it's remarkable in the execution. The method by which the trainer was enabled to teach this mammoth to do that shimmy movement would be even more interesting to watch than the movement itself. In training it is unexplainable and inexplicable to a lay mind, with more mystery attached than the best illusion.

The seals of the Winston act are hardly less interesting in the way they are manipulated by the trainer. There is no especial comedy in the seal turn. It's another instance of wonderment at the accomplishment of the seemingly impossible. There are two young women in the lotus, in diving suits. Whatever they do in the water is imitated by the seals, and naturally with much more speed and grace. The girls do many water tricks; their imitators, the seals, follow each time and repeat the trick in their own way, at the word of command from the trainer, spoken benevolently to them before the sea animals enter the water. If a routine, it's just as remarkable that the seals could retain the running of it, but there are little bits in connection that appear to deny that routine is the secret. The command from the trainer may be in connection with the seals' noting what the girl has just performed, but whatever it is or the explanation, the Winston seal act stands up as about the most odd and unique parcel of animal training the stage has ever witnessed.

PRESS AGENTS AND PET ADJECTIVES.

Much of the copy being sent these days to local editorial desks by the season's crop of press agents is all dotted up for a slaughter. After the editorial desks get through with even the shortest paragraphs at least thirty-seven nifty, nice or naughty adjectives are gone forever into that waste basket where no unnecessary word returns. And what adjectives! For example, a certain farce is playing to adequate business at a local theatre, but the press agent advises never before have such "perfume-printed" tons of congratulatory praise poured in on such a triumph. Another play, we are told, is "the greatest love story ever enunciated by the mellifluous tongues of women." Again we read an unwilling ear to the news that still another drama is the "most instantaneous hit" ever known in New York.

Bash! But the picture printers of the typewriter and mimeograph are not to be outdone. Comes word that some Middle West emporium of the screen is "the handsomest" and has "the best" pipe organ. Here is being shown "absolutely the greatest effort" of some inconspicuous director. Again we find that the young ladies in a legitimate production were so captivated by the idea of it that they ran away from home to appear in it, or are going to found a school to carry on its idea and spread its message among the unfortunate who haven't yet come across at the box office.

What good is all this tomfoolery? None. It convinces nobody and makes the editors mad. Contrast these sorry efforts with the subtle tactful in which "Welcome Stranger" was put on everyone's lips last week. Contrast those ladies and gentlemen who are turning out this at all wholesale with the one or two clever gentlemen who never touch a typewriter and those short but sure instructions. One of these days some theatrical man is going to hire the obscenity who put several American social careers on the European map and then we shall see what we shall see, probably a revolution in press-agent methods. Long ago he made his entrance, but few people today know who or know the story.

ENUNCIATION, SONGS AND SINGERS.

Enunciation is a part of vaudeville. It didn't make vaudeville but vaudeville made enunciation. Enunciation is often confused with diction, especially in vaudeville. There is some similarity, through articulation.

turn trip was made possible through the Canadiana now being oil instead of coal saving the sailing time. It is the only Canadiana now capturing all as fast though the others may be converted. The Aquatania can take on her supply of oil within six hours, making and leaving port the same day if necessary.

Johnny Ostrander, a box office man on the down, is company manager for Gus Edwards' "Horse of 1919."

F. D. Williams has been transferred from the Bushwick to the

TOMMY'S TATTLES

By THOMAS J. GRAY

It's a good idea to make the League of Nations and prohibition the headline issues in this campaign. Nobody is paying any attention to either one of them.

Harding has Jolson and Cox has Tanny heading their respective leagues. Now, if they can find a good blackface comedian for Gabe everything will be even.

New law against fake press agent stories may cause the press agents to write paragraphs something like the following—if they must tell the truth:

Miss Stella Shish, now playing with "The Girl on the Turnip" lost a lot of jewelry yesterday. The jewels were made of paste and of no value. They were presented to Miss Shish by her agent.

"How for How," the drama presented Monday night, will close on Wednesday evening. The reason given for the closing of this production is very simple. They could not get enough people to buy tickets to see it. Belows Horat, the well-known tenor singer with the Furniture Opera Co., is singing worse than ever. His admirers are requested not to come to hear him. Tomat O. Conesmay, the well-known manager, announces that he knows nothing about show business, and after having six failures he is returning to his cloak and suit business.

The Noname Feature Pictures announce that their 16-reel Super-Super-Super Feature is probably one of the poorest ever done in that line. They request all picture theatres to refuse to play it.

Wright M. Wrong, the famous author, denies the report he is receiving a number of royalty checks. He states the mail left at his studio consists of bills from his tailor and circulars from oil companies.

The Happy Hour theatre announces that the theatre will be closed next week because the Fire Department said it was unsafe and the Health Department said it was unhealthy.

Steel Tunes, the composer of "In Corkscrew Land," the new opera, announces that all the melodies in the show were stolen from the great masters. It is said this is hard to detect until you hear the music.

The well-known vaudeville team of Gussie and Gussie announce they have not received any offers for musical shows, revues or any vaudeville time and are laying off because they cannot get work.

I. M. Berious announces that he shot his own daughter at the stage door of the Glitter theatre. He had just seen her act.

Kansas City woman says she would rather give up her husband than her telephone. Can any man be as bad as that?

Professionalized Song Titles.
"I Haven't Played the Rag Time Since I Lost My Love for You."
"The On-Number-Two-Again Blues"
"You Can Take My Commission, But You Must Not Break My Heart."

Seems to us that glass ought to be very cheap now. They don't need it for safe mirrors and the music publishers no longer use song slides.

That Wall street bomb explosion made the Movie News Weekly boys think they were back in France "shooting."

Well, no matter who is elected President all the actors will have to do is to go to the White House and—try to get in.

The railroad rates make every one that buys a ticket feel as though they were buying a car.

Thanksgiving Day will soon be here and the country will all try and find out what we have to be thankful for.

Well, yes, we might say the fact that prohibition gags are going out.

Enunciation might be said to clearly express, with proper phrasing, articulation and pronunciation, which enunciation is that clearly beloved vaudeville thing—deliver, clearly, plainly and with effect.

Enunciation caused lyric writers to think it made popular song singers hesitate, and while it was heard of in operatic circles some years ago, they didn't believe in it. But vaudevillians who sing popular songs have faith in enunciation or whatever they call it. "Delivering a song," "getting over a song," "putting it over" and kindred expressions are another way for the vaudeville singers to describe enunciation.

Enunciation made many singers for the variety stage. That a it made many people sing songs in the varieties, but whether that made them singers is still unsettled. When a man or woman found he or she could "sing" and be understood by an audience, which in most instances meant singing loudly but distinctly, he or she became a singer. The calico manufactured quite a few. Vaudeville received some direct after they had been approved by professional managers of popular song publishing firms.

Meantime the lyricists were working harder and to more purpose. They started in adding comedy points to their song verses and "punch" lines. The writers knew the singers could deliver. One writer wrote to another: one singer studied, not his or her value, but how to get the song over.

During all of this—and it covers several years—the composer has been indicated. Many a popular stage song of the common variety has had a catchy melody, but how often has it been heard upon the stage? Few of the enunciation singers can deliver both words and music. Many will put over the words but miss the melody. While the singer is struggling the orchestra keeps on playing. Not having anything else to do just at that moment the musicians play the melody.

Which isn't important and may not be interesting, but if the vaudeviator will attempt the double duty of listening to the words and music simultaneously there may often be discovered a pretty air lacking up a tricky lyric. For the enunciation singer is now developing the habit of singing against the melody, not even singing at all as a matter of fact, just "creating" the delivery of the lyric. This creation calls for an utter disregard of the musical strain supporting the words. Or when the vaudeville singer is interested enough it may be observed that if the melody is brought out as it should be, the lyric seems to lose its value, its value, through the "punch" lines and the comedy points going away from the effects of a singing voice.

Yet vaudeville demands the enunciation, wants it and must have it, to please itself and the music publisher. And yet again do we often hear those from the operatic field who unknowingly and perhaps unconsciously sing with some regard to enunciation entering into vaudeville with no popular songs, nothing but a voice which few vaudevillians have, and the operatic people march out again, because they wouldn't sing the popular stuff that has caused enunciation in their days from nothing to stardom.

No reason for all this enunciation is an art heard the other evening the musical bit of the turn—and it will be a better comic come out with it the finale the orchestra played it is a melody.

LEGAL HITCH PREVENTING WORK ON JUILLIARD WILL FOUNDATION

Millionaire Head of Metropolitan Left Fortune to Aid Young Musicians—Hotel May Be Built for Them—Pending Probate Address Trustees.

Although the five million dollar Juilliard Foundation fund has been technically incorporated, nothing in the way of disposing of the funds as provided in the will of the late Augustus H. Juilliard has been accomplished owing to a legal hitch in the way of a probate which is still pending.

The donor, who during his lifetime was an interested and liberal patron of the arts, was the president of the corporation owning the Metropolitan opera house, now under lease to the present operating company. His will, upon his demise in April, 1919, provided for an extensive foundation akin to the Rockefeller and Carnegie funds, which, however, would be restricted solely for the purpose of musical education.

During his lifetime both he and his wife assisted worthy American musicians and vocalists through periods of discomfort and it was his wife's suggestion they establish a hotel somewhere in Greenwich Village to properly house such students at a minimum expense. Mr. Juilliard was seriously considering such proposition a short while before his death.

—The Foundation may yet carry it through as it lies in its discretionary powers to disburse the fund as it may.

The trustees of the Juilliard estate are the Guaranty and Central Union Trust companies and a nephew of the deceased, Frederick J. Juilliard, Jr. Eugene Allen Noble is secretary of the Fund but since no office have been established as yet pending the probate of the will, it is best to address communications to either Trust Co., marking plainly "Juilliard Foundation," or to the Juilliard place of business at 70 Worth street, New York.

ACTOR NOW DIPLOMAT.

Mason Mitchell Visits Syracuse Before Sailing on Mission.

Syracuse, Sept. 22. Mason Mitchell, retired actor, now in the American consular service, visited Syracuse this week before leaving the U. S. to represent this country as consul in Constantinople.

He is 61 and appeared with John McCullough at the age of 19. He was in Edwin Booth's company and later was leading man with Modjeska. In 1882 he accompanied Mary Anderson on one of her tours abroad. While playing in Winnipeg in the 18's the Bell rebellion broke out and he served with the Canadian forces at front. Up until the Spanish American war he was manager of the old New York Garrick theatre. He quit that post to go into the army.

Mr. Mitchell's last foreign post was that of consul in Parma. He said that a preferential tariff has been put in force in New Zealand against American goods in spite of a treaty which is still in force and which calls for like treatment of both American and British trade.

INGENUE REMAINS BEHIND.

Henry Miller will be minus an ingenue when "The Famous Mrs. Fair" goes out of town. That is expected within the next two weeks.

Margola Gilmore will not leave with the piece, preferring to remain in New York. The comedy is slated for Philadelphia, Boston and Chicago at the close of its run here.

There has been no definite decision as to who will replace Miss Gilmore.

GOLDREYER'S DEBUT

Michael Goldreyer debuts as a manager Oct. 18 when he will offer a comedy drama called "The Short Cut" at Pateron N. J.

The piece was written by Wilson Nixon, a reporter on the New York "Times."

The first title was "Something For Nothing."

SHUBERTS ACQUIRE DELANCEY IN PHILA.

"Martiniere" Opens House Under New Regime.

Philadelphia, Sept. 22.

The Delancey theatre, formerly known as the Little and Philadelphia theatre, has been taken over by the Shuberts, and will open Monday with "Martiniere." The theatre, situated at Seventeenth and Delancey streets, out of the theatre district, in a fashionable residential section, has proved a failure since it was built about five years ago.

The Shuberts have changed the name at the suggestion of J. O. G. Duffy, of the Press, dean of Philadelphia critics, who attributed the failures to the fact that very few people knew the location of the house.

This gives the Shuberts five houses here, against three of the Nixon-Zimmerman interests.

It became known during the summer that the purchase of the Metropolitan Opera House by G. Fred Nixon-Nirdlinger, who is associated with the Zimmerman people, was more or less of a real estate deal, as the property was turned over a few weeks later to Little Temple, at a greatly increased price and will become the new home of Philadelphia Shuberts.

CAN'T LEAVE NEW YORK.

Move for the Old Town Interfering With Engagements.

Agents are becoming worried over the situation of inducing show people to go on the road. Leading men and women seeking legit engagements will not leave New York despite different salary offers that should prove enticing.

The same condition exists with ingenues, juveniles and chorus girls. The latter group does not care to look twice at a proposition that calls for \$50 a week—it is away from the "big village" and therefore "out."

Recently a couple of girls were offered \$200 per go to Havana either to be with a production or dance in the hotel down there, but they were far from enthusiastic about it, and it is still doubtful whether they will take the jump.

TO REPEAT IN BROOKLYN.

"Storm" Does \$2,000 First Week and \$11,000 Second at Montauk.

"The Storm," which opened Montauk's Brooklyn season and attracted the two-week booking plan, may repeat for another two weeks.

A booking offer for the return dates followed the good business, \$2,000 for the first week and \$11,000 for the second.

As the engagement was played during the traction strike the grosses are considered especially good. A special company is playing Eastern territory, the first company being berthed at the Olympic Chicago.

"WONDERFUL THING" ENDS.

"The Wonderful Thing" after a two weeks try in Chicago was closed Saturday and played in the store house. It was produced in conjunction with the Famous Players by George Broadhurst last spring and had a fair run at the Playhouse.

Cover publicity is credited for having kept the show on Broadway.

"KOO" AT AMSTERDAM

The new "Hitchy Koo" show is to follow the "Follies" at the New Amsterdam. It is at the Colonial, Boston, and will come to Broadway Oct. 18.

M'CORMACK BROKEN UP IN AUSTRALIAN CONCERT

Canceled Other Concerts in Adelaide—Called Sinn Feiner.

San Francisco, Sept. 22.

A report here from Adelaide, South Australia, says John McCormack, the American singer, was "broken up" there on the evening of Sept. 11 while giving his first concert. The audience arose after noting the omission of the English anthem from McCormack's program and, calling him a "Sinn Feiner," amid their shouts started themselves to sing it.

McCormack immediately ordered the remainder of his concerts in Adelaide canceled. He said he thought the anthem should only be sung when the Governor was present. McCormack is on a tour of the world.

WEBER AND FIELDS JOIN FOR REVIEW

Fields Agrees to Appear With Old Partner.

George M. Cohan's Revue will find Lew Fields and Joe Weber teamed again. Mr. Cohan's plan is to re-establish the old Weber & Fields music hall idea and efforts to bring the comedians together have been fruitful. That the two old cronies will become friends is not expected for there is still a breach between them personally. It is known, however, that Lew Fields is willing to appear in the Cohan Revue with Weber, and it was announced this week that they had both signed.

The pair worked together last summer for the first time since their split, appearing in the benefit to W. R. Hill. The old partner but was done with Lillian Russell, Sam Bernard and James J. Corbett.

COUNTRY THEATRE PLAN IS WIDENED

Cornell University Club Promises Extension of Work.

Syracuse, Sept. 22.

The Little Country Theatre completed a week of educational and entertaining performances Monday when the State Fair came to an end.

The institution is conducted under the direction of Prof. A. M. Hammond of the Cornell University Dramatic Club. Prof. Hammond said that the Country Theatre movement will extend its sphere of influence this winter and next year will have an ambitious program.

Last year the organization attempted only a series of one-act plays. Ten thousand visitors to the fair saw this year's performance. Prof. Hammond said that rural dramatic organizations are springing up all over the country and are doing splendid work for their communities.

DR. WILSON'S SHOW QUILTS.

"The Thrust" Gives Up After Touring a Week in East.

"The Thrust," a dramatic production sponsored by Dr. J. Victor Wilson, closed last week in Wilkes-Barre, after playing to small returns in Eastern Pennsylvania and Maryland.

Miss Asta Bonaventura, a Russian emotional actress, headed the organization. Others in the company were Marguerite Fernandez, Rodery Hildebrand and Ethel Van Waldron.

HILL'S LATEST CARTOON SHOW

Gus Hill adds another to his list of cartoon shows when "Dinings of the Duffs" opens Sept. 29 in Puttville. The show is a three-act musical comedy.

The cartoons are being syndicated throughout the country.

INDUSTRIAL SLUMP AFFECTS MANY ATTRACTIONS ON ROAD

Nevertheless High Class Productions Are Cleaning Up in Many Sections—"Lightnin'," "East Is West" and "Irene" Pile Up Profitable Gross.

SAVAGE'S NEW LEHAR MAY POSTPONE 'WIDOW'

Busy Season for H. W., With Mitzi Rated a Hit.

This season depends as an exceptionally heavy one for H. W. Savage, who has secured the American rights to "The Blue Masurka," the Lehar operetta, which is a current hit in Vienna. Mr. Savage will go abroad to see the piece this fall, and plans to produce it about the first of the year.

If the "Masurka" goes on, it is likely the planned revival of "The Merry Widow" will be held off for at least another season. The revival will be offered in the same form as the original, which means the costumes will be made abroad. It is expected that the "Widow" revival will entail at least six months preparation.

"Covered," bringing Madge Kennedy back as a star on the spoken stage, will open at Bridgeport Oct. 4. It is the second production of the season for Savage.

"Lady Billy," with Mitzi, is accredited a sure hit, and has been doing big business on the road. The attraction will be held out of New York until the holidays, however, and is figured to complete the season on Broadway. At Baltimore last week the show drew \$15,000 after doing equally well in Washington.

Cincinnati, Sept. 22.

For the first time the Grand opera house will use a \$3 scale. That is the top for Saturday night of next week when Mitzi with "Lady Billy," comes here from Pittsburgh.

MANN PLAY AT ASTOR

A. H. Woods Exercises Rights to Broadway Play House

Louis Mann will arrive on Broadway at the Astor in a new A. H. Woods' offering Oct. 11. The piece is a comedy by Samuel Shipman and Victor Victor and is called "Understrange Friends" to date. Woods has the call for the first attraction of the season at the Astor (other hotels). He first planned to show "The Japs of Paris" there but that drama had been held over for production for several weeks.

Mann was mentioned to appear at the new show at the Hudson, who with Sam Bernard he started in "Friendly Enemies." The piece, however, was assigned to George M. Cohan under a season's loaning arrangement. It had been understood that Woods controlled the house's booking, but it was explained that friendship between the producer and Mrs. H. B. Harris gave the Woods office first call on the house.

The Mann piece starts next Friday night at Atlantic City.

WALTER ROWLAND RESIGNS

Leaving Shuberts After 16 Years on Staff.

Walter Rowland, a member of the Shubert managerial staff for 16 years and who is at present managing the 44th Street theatre has tendered his resignation to become effective Saturday.

Mr. Rowland states that he is going to take a brief rest and then either manage a touring attraction or hide away in a small town somewhere and manage a theatre there.

EDWARDS REVUE SET.

The Gus Edwards Revue of 1939 is scheduled to open in Atlantic City, October 11. Rehearsals were called this week.

Leo Duncanny is spoken of as a possibility for the cast.

Carl Helm was engaged as business manager for the attraction this week.

Labour conditions are being blamed for the greater part of the bad business in the factory and automobile and rubber towns. The reports coming into New York of the wholesale layoffs of help has the managers up in the air. There are certain shows cleaning up on tour. Of these the road company of "Lightnin'" has been breaking the New York State one night stand records. Two others are the road company of "East Is West" and "Irene" which are in the Pennsylvania territory.

The New England factory towns are reported off in business through the factories cutting down payrolls. The rubber industry in Ohio has been having wholesale layoffs and Akron is losing its population by hundreds every day because of the cuts instituted by the Goodrich, Firestone and other tire firms. In the Michigan section where the automobile industry has been cutting down production business is also bad. Early this week there was a report the hat makers throughout the country were cutting down and stop of that came the news Ford had cut the price on his silver \$142, returning to the pre-war price.

Detroit, Indianapolis, Flint and South Bend are all down in business. There are but few shows in the territory at present and therefore they are managing to get by. The Lou Tellegen show was jumped out of the congested eastern territory and managed to get a route to the Central West which is getting the show an average of \$1,500 a night.

The top money in the east for a one-nighter was chalked up by "Lightnin'" with \$2,570 in Watertown, N. Y. The town was show hungry, not having had an attraction in months. This week the show pulled \$14,000 in Hudson, N. Y. In Rochester at the Lyceum the attraction drew \$13,000 on the week, while Syracuse gave it a little over \$15,000, with Utica in three days contributing \$7,500.

The William Hook "Pinks and Blues" drew \$6,000 in Springfield, Mass. in three days and in Syracuse it looks as though the show will duplicate in three days this week.

There are but a few other towns in New England doing business. They are Berlin, N. H., and Lewiston. Mr. "Turn to the Right" got \$1,500 in the former and \$1,000 in the latter with a matinee and night. Worcester is reported as very bad.

EDDIE PIDGEON BACK.

Gives Up Restaurant Business in Philadelphia.

Eddie Pidgeon has returned to New York to stay, and may once again take up press agency.

For several years Mr. Pidgeon has been associated in the management of Philadelphia's famous restaurant, L'Aiglon, and is also interested in a subsidiary chain of eating places over there.

The dryness of the town hit the higher grade dining places and Eddie, with a full in the excitement, left the call of the typewriter. In former days over here Mr. Pidgeon was in the front ranks of the theatrical publications. He retained his hold while in Philly with frequent incursions into the dailies of that city about the restaurants he was managing.

SURE TO GET BACK.

But Adler Has to Act as His Show's Self-Starter.

Polka Adler, who aims to make her debut next month as an author-producer-actor in a farce with comic called "Cuckoo," says he has had one of the worst management eliminated.

Eddie O'Brien, a fellow Friar, had offered to bring the show "back to New York from the flopping point," and guaranteed to do it. Adler says all he has to worry about now is the bankroll to take the show to that point.

POOR ROAD CONDITIONS HOLD WEAK ATTRACTIONS ON B'WAY

"Welcome Stranger" Jumps to Lead of Non-Musical List and Will Boost Scale—Next Week's Premieres Reduced to Six, Headed by "Brevities."

It is estimated that about one-fifth of the new plays planned for this season have already reached the boards. After the first production rush there appeared to be a perceptible slowing down, producers having in mind the house shortage of last season—revealed, too, by the presence in New York now of two attractions that never did reach the metropolis last season. There appears to be no real house shortage on Broadway as yet and none is expected because of the regulation of production.

But an abnormal condition does exist in the legitimate field. There are attractions in New York just on the edge of their stop limits and others whose grosses are down so far that they are ready for the road. But road bookings are so jammed that there are no touring berths for them. This has started sentiment toward closing for a time and efforts are being made to effect a working agreement to that end without loss.

Most of the attractions ready to go out are sparring for continuation here until after election. Road business is admittedly bad and that is another angle of the situation, managers saying that they will have little chance on tour until after election. Factories in the New England section are working half time and that has "murdered" the one-nighters there. In the motor car manufacturing territory many of the big plants are on a part time basis and theatres are reporting bad business. In the farming regions of the central west where crops have been enormous business has bettered last year's. But on the whole road conditions are not up to expectations. The presidential election may figure in the general slump. Prominent exceptions, wherever they show, are the road companies of "Lightnin'," "Tess" and both companies of "East Is West."

Booking managers brought about the early debate on Broadway this season, working under pressure of the demand for theatres by producers wanting the first chance. It is unlikely that so many shows will open in August next year for managers, who have slips on their hands and who claimed it made no difference, now say that they brought their attractions in too early. Managers who insist that a hit can catch on at any time are probably right, but the chances for a moderate success are admittedly lessened through early premiere.

Business for the past two weeks was given a boost by Labor Day and the Jewish holidays. Yon Kipper, which fell on Wednesday, made for heavy matinees and capacity night trade. On form that event should have cut down the afternoon for it is the Jewish Day of Atonement. Nevertheless "Welcome Stranger," a Yiddish comedy drama, was sold out before the house opened Wednesday afternoon. The Hippodrome was almost capacity and drew a \$7,500 house, possibly because holiday prices were charged. Normally the house is capacity in the afternoon at \$1.00.

"Welcome Stranger" at the Cohan & Harris jumped to the head of the non-musical list for its first week, despite the difference of opinion as to the show's merits. It played to \$15,000 without capacity trade at the matinee. Next week the house will be sealed at \$1 for the entire lower floor, which ought to jump the gross to \$10,000. This Chicago lot lines up as a capacity box office attraction.

"The Hat," which had failed to the lead, was edged into second place by "Stranger." The former is selling out at the Matinee with tickets now \$1.00 weekly. In the "Stranger" place comes last year's champion "The Gold Diggers," which last week jumped up \$1,000 and drew \$15,500, the house's capacity, which last year was enough to give the attraction the leading

position for a number of months. Right in the going is "Lightnin'," which also is capacity and is the marvel of Broadway. It played to \$12,700 at the Gaiety, capacity. Two new comedy hits figure with the leaders in demand—"Enter Madame," which got \$9,654 at the Gaiety (capacity), and "The Red Man," with \$9,580 at the Comedy, almost capacity.

"Ladies Night" heads the Woods string with between \$11,000 and \$12,000. His "Happy Go Lucky" picked up last week and drew around \$9,500. "Crooked Gamblers" still draws its \$10,000 weekly, but loses money for its management. The show will be continued two weeks more then stop. George M. Cohan's "The Meanest Man in the World" following. "Paddy the Next Best Thing" moved to the 29th Street, but is lingering weakly. The agency buy for it stops Friday. The "dumpy" by the agency was refused by the cut rates this week.

The premiere list for next week has been cut down to six attractions through changes and delays. The openings are: "Broadway Brevities" at the Winter Garden, "Pater Pater" at the Longacre, "The Mirage" at the new Times Square (the Selwyns), "Merchants of Venice" at the Panch and Judy, "The Tavern" at the Cohan, and "Don't Tell" at the Nora Bayes.

"Jim Jam Jones," which was listed for the Cort, has been postponed until Oct. 4, the house being dark next week with the departure of "Abraham Lincoln" Saturday. The latter show played to \$12,000 last week, indicating it could have remained well into the new season. It is, by the way, the only Lincoln play which has made money. W. A. Brady made two tries with that type of drama and failed. The Dixon piece, "A Man of the People," rates a complete failure. Its two weeks at the Bijou were at a minimum gross. In Chicago the show made a flush for the first week, but dragged through the rest of the five weeks' run.

Other attractions for Oct. 4 include several important debuts, "Mecca" coming to the Century and "Tip Top" with Fred Stone, succeeding "Bandits" at the Globe. Listed to open that week also is "The Rose Girl," which is named to have the call over "Tattle Tales" at the Lyric and the Theatre Guild's season also starts. The Actor will start its season Oct. 11 with Louis Mann in "Undesirable Friends." Ziegfeld's "Follies" will go to Houston after three weeks more. "Hitchy-Koo" succeeding Oct. 14.

The new musical attractions are led by "Tinkle Me," with \$22,000 at the Selwyns, and "Greenwich Village Follies," which moved uptown to the Shubert Monday. Its first performance there drawing over \$2,500. Both shows are playing at \$1.50 top with \$4 for Saturday night. Joe Weber's "Honeydew" at the Casino is standing up well with around \$17,000 last week. "One," the new Belasco show, with Frances Starr, piled up an excellent first week with \$12,700 for seven performances. "Good Times," at the Hipp, shut about to great takings, the gross going to \$20,000.

The list of boys dropped somewhat this week with the total standing at 17. Saturday the buy for "Paddy the Next Best Thing" ends and the brokers will breathe a sigh of relief with its passing. Of the current week's shows there was nothing that looked like a buy up to Wednesday.

Shows that are on are: "One" (Belasco), "Ladies Night" (Gaiety), "The Century Review" (Century), "Ladies Night" (Gaiety), "Call The Doctor" (Gaiety), "Enter Madame" (Gaiety), "Happy Go Lucky" (Gaiety), "Crooked Gamblers" (Gaiety), "The Hat" (Cohan), "Stranger" (Cohan), "The Gold Diggers" (Cohan), "The Next Best Thing" (Gaiety), "Pater Pater" (Longacre), "The Mirage" (Times Square), "Merchants of Venice" (Panch and Judy), "The Tavern" (Cohan), "Don't Tell" (Nora Bayes), "Jim Jam Jones" (Cort), "Abraham Lincoln" (Bijou), "Undesirable Friends" (Lyric), "The Actor" (Theatre Guild), "Mecca" (Century), "Tip Top" (Globe), "Bandits" (Globe), "The Rose Girl" (Lyric), "Tattle Tales" (Lyric), "The Century Review" (Century), "Ladies Night" (Gaiety), "Call The Doctor" (Gaiety), "Enter Madame" (Gaiety), "Happy Go Lucky" (Gaiety), "Crooked Gamblers" (Gaiety), "The Hat" (Cohan), "Stranger" (Cohan), "The Gold Diggers" (Cohan), "The Next Best Thing" (Gaiety), "Pater Pater" (Longacre), "The Mirage" 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SHOWS IN N. Y. AND COMMENT

"**Abraham Lincoln**," Curt (10th week). Final week. Shows to the Blackstone. Chicago, next week. Will be succeeded by "Jim Jam Jams," a new John Curt musical show, which has postponed until Oct. 4. "Lincoln" got \$12,000 last week.

"**Anna Accends**," Playhouse (1st week). Brings Alice Brady back to Broadway. Opened Wednesday night.

"**Bad Man**," Comedy (6th week). Banks as one of the new non-musical hits. Demand strong. Drew \$8,500 last week, big money for this size house.

"**Blue Bonnet**," Princess (5th week). Is breaking even and has a chance to develop a run. "Three Live Girls" mentioned to succeed but "Bonnet" picked up and new show delayed.

"**Call the Doctor**," Empire (4th week). This attraction has been drawing well downtown, with \$10,000 grossed last week. Not a big hit, but is rated a successful comedy.

"**Cave Girl**," Longacre (6th week). Was due to close, but bookings jumped last week and attraction kept in for another week. Will go on tour, opening in Boston next week. "Fitter Fatter" follows.

"**Cardinals on Broadway**," Winter Garden (14th week). Final week. Was never a big box office attraction, but ought to get something on road with Marie Dressler. "Broadway Brevities" succeeds, opening next Tuesday night.

"**Crooked Gamblers**," Hudson (9th week). With a \$10,000 gain, taking not satisfactory, expensive show. Is to remain for two weeks more. George M. Cohan's "Meanest Man in the World" mentioned to follow.

"**Enter Madame**," Garrick (6th week). A real hit in this house. Played to \$9,554, which is capacity at Garrick. Moves uptown October 4, going to the Fulton.

"**Famous Mrs. Fair**," Miller (20th week). Has another week to run, having made a fine play. House will be dark several days and then reopen with "Stepping Stones," a new Amoskeby play.

"**Follies**," New Amsterdam (14th week). Will leave for the road in three weeks. Business still big, but bigger profits on tour, gained through better attraction percentage. Is reason for departure. "Hitchy-Koo" next.

"**Genius and the Crowd**," Cohan (3d week). Had no chance and will stop on Saturday. Another new George M. Cohan attraction succeeds: "The Tavern," with Arnold Daly.

"**Gold Diggers**," Loew (31st week). Completed a solid year's run next week. Takings still close to capacity and seat sale far in advance. Getting \$10,500 or better weekly.

"**Good Times**," Hippodrome (7th week). Another great week's business last week. House is running far ahead of last year's record. Got nearly \$9,000 last week.

"**Greenwich Village Follies**," Shubert (10th week). Moved up from the Village Monday. Spacious capacity of Shubert will give this hit revue a chance to show its gain. Demand as big as anything in town. Can get \$25,000 here.

"**Guest of Honor**," Broadhurst (1st week). With William Hodge, this attraction was on tour for the better part of last season. Followed "Come Seven," which went on tour. Opened Monday night.

"**Happy Go-Lucky**," Booth (5th week). No reason why this one should not develop into a hit. Is accredited one of the best comedies in seasons. Early start did not improve chances.

"**Moneyrow**," Casino (3d week). Banks well with the new musical offerings. Drew around \$17,000 last week with a good demand for it in the ticket agencies.

"**Iron**," Vanderbilt (14th week). Demand for this musical gem seems bigger than ever. Better than capacity, with more than \$15,500 weekly. Four matinees this week new road company showing at extra matinees.

"**Lady of the Lamp**," Republic (6th week). Bettered its grip limit again last week. Confidence expressed that this attraction will grow.

"**Ladies Night**," Biltmore (7th week). Is the strongest of the new musical shows to date. Demand good. Takings running between \$11,000 and \$12,000 weekly.

"**Little Miss Charity**," Belmont (4th week). The pretty scene of this piece and the agency support has kept business around capacity. Smallness of house, however, places a stop limit on profits.

"**Little Old New York**," Plymouth (2d week). Last week was the first full week of this new comedy, and about \$10,000 was drawn. Has a fine chance of building up to hit business.

"**Lightnin'**," Gaiety (100th week). There is no wonder in the price of this remarkable draw, for \$12,700 again last week, new

shows not affecting pace in the slightest.

"**Marry the Poor Girl**," Little (1st week). First offering by Oliver Morosini this season. Opens Saturday night.

"**Night Beat**," Liberty (34th week). Getting around \$14,000, which keeps it near the top with the musical offerings. Has made a great run of it, and should last another six weeks.

"**One**," Belasco (2d week). A new effort by Belasco, claiming as one of the best bits of dramaturgy from his hands. Critics not impressed with the piece, but it got \$12,500 in first seven performances.

"**Opportunity**," 48th Street (9th week). Holding to good business with cut-rate aid. Drew around \$9,500 last week.

"**Paddy the Next Best Thing**," 39th Street (5th week). Moved over from the Shubert Monday. If this English hit has a chance here it will be shown in this small house.

"**Poldoche**," Park (3d week). Critics looked on this one, which affected business for a time. Doubt whether it will catch on in spite of improvement last week, when \$1,000 was drawn.

"**Poor Little Ritz Girl**," Central (5th week). Doing fair business, the newer attractions having taken the edge from the draw. Cost changes being made. Over \$14,000 last week.

"**Scandals of 1920**," Globe (16th week). Going to the road next week, closing strong after profitable run. Fred Stone succeeds Oct. 5 in "Tip Top."

"**Scrambled Wives**," Fulton (8th week). This far may move to another house after next week. Early arrival hurt. Fred Stone's "Enter Madame" moves up from the Garrick Oct. 4.

"**Spanish Love**," Maxine Elliott (6th week). Has built a strong financial draw, business steadily improving. Got \$11,700 last week.

"**Sweetheart Shop**," Knickerbocker (4th week). Is a settled fact this attraction will never approximate the box office success scored in Chicago. (Classed as a fair draw.)

"**The Bat**," Morosini (5th week). With over \$17,000 last week this Wagnerian and Klemmer attraction is close to the head of the non-musical division. Looks good for a season.

"**The Charm School**," Bijou (8th week). The venturing of the Bijou by "A Man of the People" brought building for house, with "Charm School" winning out and moving back from 29th Street. Has fair chance.

"**Tickle Me**," Belwyn (6th week). Looks sure fire for the season. Over \$22,000 last week, is leading the musical division. "Follies" excluded, with the "Greenwich Village Follies."

"**Woman of Bronze**," Frisco (3d week). This drama is doing business and should keep this moderate-sized house tenanted for a run.

"**Welcome Stranger**," Cohan & Harris (2d week). Jumped to the lead of the non-musical shows from the start, with the first week grossing \$11,000. That without the matinee selling out. Prediction of its box office strength despite difference of opinion on show's merit borne out. Entire lower floor at \$3 next week.

"APHRODITE" \$70,000; CHICAGO SHOWS DRAW

Holidays Swell Receipts Till They Spell Big Money.

Chicago, Sept. 22. With ideal show weather and two days of Jewish holidays all theatres in Chicago did business business over the week with almost no exceptions. There are two openings scheduled for this week—Virginia Pearson and Sheldon Lewis at the Princess in "The Hole in the Wall," and Leo Dietrichson in "The Purple Mask" at the Shubert.

"**Transplanting Jean**," (Powers) 8th week. Around \$10,000. Show due to leave in two weeks.

"**The Storm**," (Olympic, 3d week) Has caught on and advertising special matinees for Columbus Day, giving them two matinees for that week. Matinee prices, \$1.50. Weekly receipts averaging between \$12,000 and \$13,000.

"**Passing Show**," (Garrick, 14th week), \$15,500. Due to leave Oct. 3.

"**Buddies**," (Woods, 7th week). One of the top notches in pair of receipts, having never fallen below \$17,000, got almost \$19,000 this week.

"**Apple Blossoms**," (Colonial, 3d week). Drew \$12,000 out to make way for George White's

PICTURES LIFE SAVER FOR B'WAY FLOPS

Offers from Film Men Make Stage Failures Profitable.

Several of the first crop of new shows which have been withdrawn from Broadway or are about to stop are not regarded by their producers as total losses. One or two may even show a good profit if the offers made by picture producers are accepted.

Two pieces claimed to be especially adapted for features are "The Cave Girl," which stops at the Longacre Saturday, and "Blue Bonnet," at the Princess. Comstock & Gest are said to value the picture rights to "The Cave Girl" at \$40,000, in spite of the show having run but a month.

Another Broadway play not looked upon as a success, and which an appraisal for sale purposes as a stage attraction ran the amount it was worth to \$30,000, has since received a film rights offer of \$50,000. The management is asking \$15,000 for pictures.

SHOWS IN PHILADELPHIA.

Philadelphia, Sept. 22. Since Eddie Cantor was imported into the cast of George Lo Maire's "Broadway Brevities" last Friday night a steady increase in business has been noted. The show had been doing only mediocre business here until then. The show is on its final week, closing Saturday to make way for "The Girl in the Private Room."

Theda Bara in "The Big Flame" opened Monday at the Adelphi and was well received by a crowded house.

Fred Stone in "Tip Top" had a mid-week opening Wednesday and did close to \$12,000 on five performances. One of the outstanding features of Stone's show this year are the London Palace dancers, 14 girls who stopped the show several times with their nimble stepping.

"Mary," at the Garrick, continues to be the chief money getter, with business just no big in its fourth week as its first.

"Way Down East" the big Griffith picture, started on its second full week Monday, with about \$14,000 tucked away from last week and Friday and Saturday of the preceding week.

"Flowers," at the Shubert, is on its last week, playing to half-filled houses, as it did during its entire stay. It will be supplanted Monday with "Cinderella on Broadway."

"Tab," has enjoyed a prosperous engagement here, and will close Saturday. Grant Mitchell, a favorite here because of his work in "A Tailor-Made Man," will open Monday at the Broad in a new comedy, "The Champion," by Thomas London and A. E. Thomas.

"Snowball," due Oct. 4, "Apple Blossoms" \$19,500 for the week.

"Money Girl" (Cohan's Grand, 2d week). Packing them in to the tune of \$19,000.

"Wedding Bells" (Curt, 7th week). Has maintained a steady clientele; \$9,500.

"Wynne's Carnival" (Illinois, 6th week). This show has proved such tremendous drawing power it has gotten four more weeks tacked on to its run here. Last week's receipts were figured without a special matinee. With eight prices maintained on the matinee they got \$2,000 more than reported making almost \$4,000. This week, with no special matinee, \$31,640.

"Self-Defense" (Blackstone, 2d week). Due to leave Sept. 26, \$7,000. "Abraham Lincoln" opens at his house Sept. 27, and will try for a six months' run.

"Adam and Eve" (La Salle, 3d week). Comstock & Gest spread themselves in advertising on this show, carrying a full column ad in all the dailies, with the result box office did \$12,500.

"Passion Flower" (Shubert, Central 2d week). On its opening it looked like a dead one, with no one caring to take a chance in advertising the show or theatre until after the local critics pronounced the show a success after which there were quarter pages in most of the papers. Result, engagement has been extended indefinitely and doing almost \$10,000 in a small theatre out of the loop.

"The Wonderful Thing" (Princess, 2d week). Only here for two weeks, making way for "The Hole in the Wall." A local favorite from the start.

"Aphrodite" (Auditorium, 1st week). On eight days, with the opening price \$10, did \$70,000. Advertisement and program back \$125,000 for the second week.

NEWS OF THE DAILIES

Claud Greenaker, publicity director for the Shuberts, follows another system. His routine week-end notices are as brief as possible and can be sent along with a minimum of editing. Nothing gains good will in a newspaper shop like saving the editor copy reading. When Greenaker has anything to particularly want to get through, he indicates as much in a footnote and signs it frankly. That's where he catches in on the good feeling he has established by making his regular paragraphs short. A lot of the press agents make an error made through two pages of copy to learn that "Little Miss Blank Blank" continues at the Whimsical Theatre.

There was a dearth of publicity novelties in last Sunday's metropolitan newspapers. All but two of them got away with just the perfunctory week-end notices. The exceptions were the Sun and Herald and the Tribune. Curiously enough, both of these had special stories about Belasco stars. The Tribune gave a column of discussion to Frances Starr's dual role in "One," while the Sun-Herald had a two-column cut of Janet Decker and three-quarters of a column of comment upon her role of the matrimonial "fiat" in "Call the Doctor."

Practically all the members of the theatrical press in New York, both the daily and the trade papers, have tempered their sympathy for Claud Greenaker, the general press representative for the Shuberts, with a generous measure of admiration for the manner in which he stuck to the ship during more than a month of almost constant watching at the bedside of his sick wife. During that time Mr. Greenaker directed the publicity of all of the Shubert houses in New York with the exception of the Winter Garden and including the new Century Grove, and in addition attended to the opening of numerous road attractions with the advent of the new season. It was a remarkable exhibition of the true showmanship.

SKETCHES EXPANDED

"Merchants of Venus" and "Meanest Man" Due in Legit.

Two attractions developed from vaudeville acts into three acts dramas, are due on Broadway within the next three weeks. The first is Alan Brink's "Merchants of Venus," which reopens the Punch and only next Monday. The second is "The Meanest Man in the World," which George M. Cohan will offer probably at the Hudson early in October and which was expanded from Alan Brinkhart's sketch of that name.

The brightly titled Brooks' play is built upon his vaudeville novelty sketch "Dollars and Sense" and has been tried out twice, once in Chicago and again in the East last spring. The title has been changed several times. The supporting cast is Vivian Rushmore, Thais Magrane, Carroll McChesney, Robert Kelly, Frank Dayton, Jane Darwell, James Terrell, Thomas Hiler, Mary Howard, Edward Bonnelly and R. Kuranaki. The piece is being staged by Brooks and Bertram Harrison. Richard Lambert is managing the show for Brooks who appears in it as author, producer and actor.

GRAVEN'S PLAY OCT. 7

The Frank Craven show "The First Year" which John Golden is producing is to be presented at Atlantic City in the Apollo Oct. 7. Winchell Smith is directing the staging.

In the cast will be Frank Craven, Tim Murphy, Wm. Farnham, Lyster Chambers, Meade Granger, Mercedes Edwards and Roberta Arnold.

PREVIN JOIN IRLANGER

Charles Previn, the musical director who directed "The Greenwich Village Follies," left after the opening at the Shubert Monday. He is returning to the Irlinger staff and will be the director of the road tour of "Monsieur Beauchamp."

NEW SALT LAKE STOCK.

The engagement of the Roy Hiram Clair Musical Comedy Revue came to an end at the Strand Saturday and last week the Blake and Amber Gaiety Girls' Revue opened a ten weeks engagement.

Among the members of the company are George Rhen, Lew White and Hub Talbot, comedians. The ingenue is Lorraine White, late of the "The Girl in the Private Room" cast.

spirit that the show must go on at all costs, no matter what personal hardships those interested in it may suffer. The death of Mrs. Clara Josephine Greenaker marked the passing of a remarkable young woman in her early twenties. She was liked by all who came in contact with her. She numbered among her friends some of the stage and the newspaper and publicity field whom she met because of her husband's position. All who knew her will miss her.

Marc Klaw supplemented his statement of European conditions, made upon his return, by the declaration that England and the continent would in his opinion soon show a demand for serious plays by Americans. "The English theatre," he said, "was a fun and frivolity now, but I predict that a reaction will set in."

Mrs. Mary Roberts Rinehart returned from Europe this week and for the first time saw her two plays, "Spanish Lace" and "The Hat."

Edith Bennett, who plays on Martin Harvey in the leading role of "Happy-Go-Lucky" at the Booth, is a newcomer to Broadway. She has just completed a long engagement with the Alcazar Stock Co. in San Francisco.

The concert season in New York opened Monday night rather earlier than usual, with the Tusca Hotel and Harold Bauer revival at the Lexington Opera House.

The cable reports the successful debut in Paris of Merman Nevada, American soprano, in "Le do Rubens" at the Opera Comique.

The Belasco publicity methods are founded on a system. The office seldom asks the dramatic editor for anything. There is a story current of Park Row that the only information that came to the office about "Tiger, Tiger" was the matter preliminary to the premiere.

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FIXING UP "JEMS"

Washington, D. C., Sept. 22. Before leaving this city, John Curt, the producer of "Jim Jam Jams," called in Edgar Mastrogro to "tip the piece in shape." Mr. Mastrogro, has adopted strenuous methods, has thrown out a great deal of the book which he is having rewritten and has also made a "dash" at the music, having two or three song-writers submitting new numbers to be incorporated into the score. Frederick Santley has been added to the cast.

Elizabeth Murray was called seriously ill Thursday and would not appear that night, an understudy having had to go on in her place. She was back in the cast Friday. The King Sisters are having additional burdens placed upon them, their singing and dancing proving one of the successes during the week here.

The piece is now in Pythons.

SOUTH DAKOTA ROAD CALL

A road call has been issued by the I. A. T. S. E. (stage hands) and American Federation of Musicians against the McArthur theatre, Fargo, and the McArthur, Grand Forks, N. D.

The road call followed a strike of musicians and stage hands which has been in effect for the last week in the two theatres.

Both houses play overnights booked by K. & R. and Shubert.

"PROPER SPIRIT" GOES OUT.

"The Proper Spirit" produced by Mrs. H. B. Harris during the summer, will be sent out again.

Tom A. Wise will be in the lead. The piece was written by Kilbourn Gordon, publicity representative for W. A. Brady.

"Hitchy Koo's" Business South.

New Orleans, Sept. 22. "Hitchy Koo," the first legitimate attraction to tour the South this season, has been hitting the high spots in the matter of receipts. The show got \$1,300 in four performances at Atlanta, and has been doing almost as well on the overnights.

It comes into New Orleans Sunday for its first week stand, opening the season at the Tulane.

QUITS COHAN BOX OFFICE.

Henry Carter has resigned as treasurer of the George M. Cohan company. He was succeeded by one of the new Marc Klaw theatre.

INSIDE STUFF

ON LEGIT

The nervous breakdown of Tom McNaughton has had a number of reasons advanced for it. None has been exactly correct. McNaughton, who is English and the husband of Alice Lloyd, started the season with "The Magic Melody" at Syracuse. He closed the same week, utterly without interest in the role he had played for the previous season and evidently with his mind on other things. Returning to New York, McNaughton was observed for several hours at his home by a physician. The comedian thought the physician was a friend of the family and had no inkling of his identity or purpose. After the observation the doctor expressed the opinion that McNaughton was suffering from an over-imaginative mind. Early in the morning he is normal after the night's rest. As his mind grows over-active during the day he shows the effects. This is attributed to a disappointment McNaughton suffered during the summer. It had always been his ambition to appear jointly with his wife, Alice, in a production. An offer came along for both of them to take the principal roles in the revival of "Fluorodora." Miss Lloyd was free to accept, but McNaughton's "Magic Melody" contract stood in the way. McNaughton went over that and the over-imaginative with a tired mind was the result, also induced, probably, through McNaughton's desire, after the disappointment, to write a piece of his own that he and his wife could appear in. He started it, writing book and lyrics. This occupied his mind to the exclusion of everything else. McNaughton came over here with the McNaughton Brothers, an English vaudeville turn of note. Fred McNaughton some years ago returned to England and lately died over there. Tom remained here, playing as principal comedian in several musical shows. His salary with "The Magic Melody" was \$600 weekly.

"Come Up in the Haymow," the A. H. Woods piece written by Wilson Cullison and produced in Cleveland, where it was held over for the second week, looks to be an accidental hit. To preserve his rights Woods had to make a production. The manager had had the script for nearly a year, but could not place it for immediate production. To protect himself in the course of business he thought of having the play presented for a week out West and he would then give it his attention at leisure. After opening the reports were so strong Woods found he had kept a hit on the shelf. Now it will be produced by him, but with no date set. It may be the middle of the winter.

The George M. Cohan piece, "Menius and the Crowd," is at the Cohan Theatre. The other evening while Mr. Cohan was standing in the box office a man walked up to the window and asked: "Is George Cohan in this play?" "Tell the gentleman I'm in it for \$75,000," said Cohan to the treasurer.

George M. Cohan has discovered the "impossible" in authors. He has found a writer of a play who wants the credit of authorship placed where the credit is due, only in this case the writer does not want the credit for self, but for another. The play in question is "The Tavern," in which Cohan is starring Arnold Daly. Elizabeth Dick Grant is the author of the original script that was turned into the Cohan office. At the opening performance of the play Miss Grant, who was present, was highly amused, but after the performance was over stated: "I cannot permit my name to be placed on this play. I did not write it, for it is undoubtedly the work of Mr. Cohan and therefore he should have the credit of authorship on the program." Cohan undoubtedly did with the original of this play what he has done with so many others in the past—taken a piece of stage writing and made it possible as a commercial property through his knowledge of stage craft and the fact that the public likes to be tricked into laughs.

The office of Richard Herndon, manager of the Belmont, was perturbed at the statement in Variety re "Little Miss Charity" and Eddie Clark, made at the latter's request. At the Belmont it was stated the impression there was that Clark wrote the show, regardless of his statement. To prove it, Clark wrote for and received two statements on the business of the attraction. It was also explained that there was no difficulty between Mr. Herndon and the author, whose difference appears to be with Joseph W. Stern, who is interested.

The rumor is current that Willard Mack is engaged to be married to Barbara Castleton, the film and legit actress. They have been seen together very much of late and the friends of both, while unable to confirm the report officially, seem to think the matter is settled.

Lee Shubert narrowly escaped a bite from the Wall Street bug. It happened twice late last season, but only once did Shubert nearly fail. The proposal was that the money crowd should take over the Shubert legit chain. It listened pretty well to Lee, but just about that time the Goldwyn thing started to do acrobatics. Lee watched the Goldwyn tumbling about and thought he would wait awhile. He waited long enough to change his mind.

A pair of Johns picked a bad spot to burn in when they tried to get onto the stage of the Greenwich Village theatre last Saturday night after the show. The village "Follies" show was being moved out, switching to the Shuberts, and a gang of hunkies were on the job. The Johns were eased into the gutter, Morris Green saving them from a good drubbing.

The Shuberts have called off their watch dogs on certain of the box offices in New York. The result was brought about by the beating up of one of them on two occasions last week. The first whipping was administered by Lou Woods, manager of the Haydn theatre. The scrap took place at the Elliott. Later in the week Jack Martin, the assistant treasurer at the Elliott, staged a second bout with the same watcher. The answer to the fight encounters was the calling off of the watch on the Elliott box office. Another battle with one of the watchers was staged at the Comedy, where the assistant treasurer took a wallop at him and then resigned.

Deputy (Margaret) Walsh, a character in "Four Little Girls Who" who married in White Plains July 3 to Leonard Jones. The wedding was kept secret until Jones walked into the office of the Harlem "Home News" last week and in his "request" is allowed to have admitted that he had some negro blood in his veins. He said that he was giving the story out in spite, because the girl refused to live with him. Later he tried to retract, but verification of the marriage had been made and the publication ran an extended story Monday. Jones resides in Mt. Vernon, N. Y. Indignity developed the belief that he was a light mulatto. It is said Miss Walsh left him shortly after the wedding upon discovering facts regarding his birth. He is said to have represented himself as a school teacher.

Here is an interesting playwright's note: A comedy success came to town a few days ago and brought with it reports that the acknowledged playwright was not wholly responsible for the play and that it had had some other collaborator. As a result this collaboration is considered as legal action. In turn this mysterious unknown author is understood to be paying a \$50 weekly royalty to still a third playwright to save himself any legal trouble. It happened thus: The famous two playwrights were during one day and the present recipient of the full lion's share is spreading the statement to outlive the rest of a play, then and there. His via a via in turn, he alleges, had the story to the present situation playwright, who is supposed to have taken and his part in that manner, and gone ahead in writing it. Legal developments are believed breaking in the offing, ready to break any day.

ROBERT E. LEE.

Atlanta, Sept. 22.

Thomas Dixon could not have selected a more auspicious city for the formal presentation of his new drama, "Robert E. Lee," than Atlanta, the heart of the south. The author himself was present for the first performance and though the audience numbered a host of his personal friends and many who were prepared to welcome a play glorifying the great southern leader of Civil War days there was a ring of sincerity, of honest appreciation, to the salvo of applause which greeted both author and play.

"Robert E. Lee" portrays five distinct episodes in the life of the great soldier—the call to command West Point when the Civil War was threatening; seven years later as Colonel Lee at Harper's Ferry dealing with John Brown; then, a year later, offered command of the Union armies and the year following commander-in-chief of the army of Northern Virginia facing Grant in the Wilderness when the offer of dictatorship comes from the Confederacy. The final episode is that of the surrender at Appomattox.

It can hardly be called a drama—rather it is a series of dramatic incidents. It endeavors to portray Lee at the decisive moments of his eventful life. Mr. Dixon says that he considers Lee the greatest man ever born of the Anglo-Saxon race. It is less natural therefore for Mr. Dixon to idealize him and in so doing the true dramatic values are obscured at times. Lee was a gallant gentleman, he was a great soldier, a plant clay for the dramatist, especially for one so essentially of the south as Dixon.

Everything is subordinated to Lee. If he is not present on the stage the characters speaking are conversing about him and usually about his virtues. Augustus Duncan makes of Lee a personage of tremendous appeal. Every gesture, every syllable is a faithful and studied visualization of the great southern leader as he is generally accepted today through the medium of personal anecdotes, historical narratives and otherwise. Of the cast supporting Duncan, Earl Hesse as Jeb Stuart and Lyones Wickland were excellent. There is absolutely no love interest in the play. Its various episodes throw a new light upon John Brown, especially, and decidedly not to the glory of that famous character. Dixon portrays him as a fanatic, who believed in no government, no flag and who had defamed the constitution by burning a copy of it in public.

Following the third act, Dixon made a speech in response to the tumultuous applause and cries for "author." He made a short statement as to his reasons for writing the play and vouched for—historical correctness of the incidents in the play. The lack of a connecting story to the plays greatest fault, if such it can be called. There is no continuity of interest. It appears, quite frankly, to the age old prejudices of the south and yet tempers them to the dictates of reason. Again, there is little of the dramatic in the entire structure of the play. It is rather, Lee is in the center of the picture aims—continually and many of his scenes are very long in the hands of any other actor than Duncan, the character might have been tireless. Thanks to him, Lee is tremendously human, absolutely real. Mr. Dixon has conceived a fine picture of the great southern general. It should succeed in the south without question, whether it will appeal to New York in a present form is a question.

Fred Peters.

PITTER PATTER.

John Livingston..... John Price Jones
Helen Foster..... Jack Rogers
Mae Murray..... George Kearsley
Mrs. George Marshall..... Helen Bolton
James Maynard..... Frederick Hall
Mabel Maynard..... Jean Richardson
Lila Crawford..... William Kent
Lillian Crawford..... Albert Weston
Howard Hanson..... Chas. Calverly
Proprietor of shop..... George Southwell
Miss car confederate..... George Spivack
Theater..... Arthur Gardner

Boston, Sept. 22.

If New Yorkers like Henry Giff they'll like "Pitter Patter." In many ways the two shows are similar and both shows made a good impression here, which they deserved. Of course, "Pitter Patter" coming into the city for the premiere at the Globe theatre here at the beginning of the season and hitting across a flock of musical shows and revues had a harder road to travel than "Henry Giff" which opened at the Reg and last season.

In both shows a true and tried comedy had been taken and fitted out with musical numbers, the three brought more up to date, and more far performers, no stars chosen to put it over. In the case of "Henry Giff" it was "Cheeky" that was selected for the lane and in "Pitter Patter" Willie Collier's old show "I ought to be in the Navy" was selected. Both shows ask that the prize go to the show with any individual star and depend on the interest that surely comes as the plot unfolds. Neither show had any big business hit, and lacked a song that

was of the whistling variety. Both shows boasted of the best trained, intelligent corps of chorus girls who wear clothes nicely, instead of the brazen type that discards clothing profusely, as we see in the revues.

The lyrics and music of "Pitter Patter" are by William H. Friedlander and he has come across with 17 musical numbers, some of which are very pretty. He avoids as much as possible the "jazz" effect and it is once remarkable. Probably this number will remain in because fortunately it gives the chorus a good chance to show its possibilities. The fact that the chorus, unaided, held the stage many minutes justifies its retention.

The book of the show is by Will M. Hough, with credit given on the program to both Collier and Grant Stewart. Hough retained those portions of the original manuscript that contained the punch and brought the show up to date by introducing a few lines which speak of the late drama in Europe and prohibition.

As is well known the play received a most unusual and successful young man. In the musical version the young man had been a hero in the European war, but when Collier played the lead he had no such scrap for his heroic past.

William Kent, who near the close of last season made a big, and in fact made the only real hit of "Owl Madness," the Victor Herbert show that played at the Wilbur to east to this port. Kent does good work. His comedy depends for a great part on facial contortion and body contortion to register his different emotions, but he does not overplay, despite the temptation to do so, and could not easily be replaced in the role.

Jane Richardson, who was last seen here in "The House of China," takes care of the principal feminine role and does the bulk of the singing. She has a pleasant voice but unfortunately lacks an abundance of "pop" or personality and has to depend on her voice and her natural beauty to get her over.

John Price Jones, Helen Bolton, Jack Rogers and Mildred Kent take care of the balance of the principal parts and do them well, all of them knowing their business and being content to submerge their individualities in the general scheme.

It is a first class show, worthy to commemorate the return to the legitimate of a house which has been given over to films for several seasons.

Libby.

THE MIRAGE.

Atlantic City, Sept. 22.

Florence Reed, long absent, is with us again. After an evening at Wanda theatre it is but mildly exaggerated to say: "We are glad very glad." The routine of the drama brings but little in the summertime, and that little is so very little, there appears to be an artist so completely perfect and so well supported by her surrounding players, makes a play like crying "Here at last is a play worth seeing twice."

The statement applies more to Miss Reed, Mr. Linhart, Mr. Williams and summary others than to Mr. Gwynn's play. The vehicle itself is to all apparent purposes rather made to its star. Bright and extremely strong in dialog, as full of pepper and street language as of emotional opportunity and with a plot some triangle is eternally old. Mr. Gwynn has envisioned a phase of New York's entertainment life.

The story brings to us another glimpse of that life as aptly titled by Avery Hopwood in his most clever of comedies on the female culture, called "The Gold Diggers." The play version deals exclusively with a set of young women who form a dinner party, when wanted, for a certain promoter. Among his girls one stands out and apart, and this one falls in love with one of the promoter's prey—a young man from New York.

Thus comes the conflict between the true love meaning at the opening moment and the tragedy of the old life. It would hardly seem fair to find fault with the skillfully written dialog or the abrupt shift of action. There are things that make "The Mirage" a vehicle pre-eminently fitted for Florence Reed. In chief support is Alan Linhart, who has that peculiar ability of appearing to be in the midst of frequent places, every one of which seems to be the best opportunity he has had and every one of which seems vastly more interesting than the last. In this play he again seems to have the perfect touch of all male parts on the first act, after which there follow two acts in his usual soberly interesting style. Mr. Linhart has the exact of arts, that of not using his hands and yet not seeming to carry them as unnecessary appendages.

Mildred Williams as the middle-aged provider of comforts for women and director of business men is a perfect contrast with his own role. The third act, Mary Ann Lincoln has a considerable share of the play, which part was filled by Florence Reed in her previous production. Catherine Preston, a mother and Desmond Mason, a gentleman friend, were admirable members of a cast that contained several excellent types. Mr. Gwynn's past shows only by its setting.

THE BROKEN WING.

Calder Fahey..... Henry Dragna
Mae Murray..... George Adams
Don, Pacific Aguilar..... Louis Whitson
Irene Villars..... Fred Plummer
Charles..... Mary Worth
Capt. Townsend..... Dan Sullivan
Aghema Kibler..... Walter F. Reed
Philip Morris..... Charles Trowbridge
John Hamilton..... Jack Hamilton
Rudolph..... Joseph Rogers
Mae..... George Spivack
Miss in the..... Myrtle Tusonoff

Boston, Sept. 22.

It remained for the metropolitan premiere of "The Broken Wing" at the Park Square theatre Monday night, to absolutely convince Margaret Aborn, Paul Dickey and Charles W. Goldard that their new show is going to make a barrel of money. Prior to Monday night they were "admitting" it modestly, but now they are convinced, even though there were no frenzied cries for "author" from that constantly decreasing (in Boston) number of first-nighters.

Thoroughly whipped into shape, "The Broken Wing" has turned out to be one of those comedy dramas dependent for its success on a lack of knowledge on the part of the audience as to the big surprise in the last thirty seconds of action. Dickey and Goldard, who were both present at the premiere with Aborn, have succeeded in putting in a real climax just before the curtain, and the finale brings a happy and reasonably consistent "love" ending to what appeared to be a hopeless marital snarl.

For this reason, the plot holds the interest throughout the four acts remarkably well. It involves the story of a Mexican girl (Irene Plummer) being reared by a venerable old man as his ward. She has agreed to marry a bandit leader unless "Dad" sends her a white man for a husband within thirty days. An aeroplane crashes through the wall of her home and the occupant, a wealthy young New Yorker, sustains a concussion of the brain which completely obliterates his memory. She regards him as an answer to her prayers. The bandit discovers his identity and wavering between hopes of a \$100,000 ransom and jealousy, finally decides in favor of the ransom.

He sends a mysterious American, who is in Mexico as an oil prospector, to New York to arrange for the ransom. In the month that elapses the man without a memory marries the Mexican girl secretly. The oil prospector returns with the wife of the aviator, and the two wives come face to face. The bandit is given diamonds and other jewelry as security in lieu of the \$100,000 and the "wife" and the "oil prospector" are United States secret service operators. The aviator's memory returns when he takes a flight in his machine which he has repaired and he returns from his flight and takes his Mexican wife away with him across the border in the machine after "moving" his way through a very clever scheme where he continues all that his mind of memory has left his mind a perfect blank as regards having ever known her.

The "big" scene comes in the first act, where the aeroplane crashes through the wall of the house just before the curtain. This is handled from an effect point of view with remarkable precision and saves the act from talkiness.

Alphonsa Kibler dominates the cast unqualifiedly as the bandit interpreted by him as being a rather decent sort of a devil, a laughing, but-hearted Mexican who can shoot from either hip and who is very much embarrassed by having to keep himself clean and take baths in order to retain even a speaking acquaintance with the girl he adores despite his scores of lighter loves through all Mexico.

Irene Plummer has worked hard on her part, which carries a difficult dialect and handles it creditably, although in the hands of Louise Clitic with a Mexican setting the role has limitless possibilities. George Abbott as the "oil prospector" and Charles Trowbridge as the aphoristic aviator, handle the other worth-while roles. Trowbridge handling especially cleverly the scene where his memory is finally restored by listening to a whisper with and assimilating it with the "Over There" song of his overseas days as an American ace.

Dickey and Goldard, in addition to creating the fabric of a real play with real complications, have not lost their deft comedy touches.

(Continued on page 31.)



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WHITING, BURT and Co. (8).
"Little Miss Melody" (revue).
45 Mins.; Full Stage (special set and drops).
Hamilton.

Jack Lait wrote the book and lyrics and Gus Edwards did the music for this miniature operetta which will elevate and keep Whiting and Burt topping bills as long as its life exists. A special set representing Songland serves as an introduction for the guards of the gate. It is the kingdom of Princess Melody (Sadie Burt) and is invaded by Mr. Jazz (George Whiting) who is wooing the Princess and has a rival in Prince Rhyme. Jazz is a hick from Times square and has trouble in invading the new land. He pours a bottle of whisky into the well of song and all the inhabitants of Songland secure a synecopated jag, much to the disgust of the Princess and Prince Rhyme who is begging her in verse to turn a cold eye on the stranger. Mr. Jazz eventually wins the hand of the Princess and they are wedded after the interloper eloquently pleads the cause of Jazz which he explains is the music of the masses and as such is entitled to be wedded with Melody. There are a number of clever speeches scattered throughout. One is where Whiting eulogizes and describes money which is unknown in Songland. Numerous bright touches are introduced and the costuming is beautiful and novel. All are attired in period costumes as doublet and jerkin, etc., except Whiting, who wears conventional attire up to the wedding, where Miss Burt and her four female attendants are in handsome white bridal affairs. The music and lyrics are all stamped with the Lait-Edwards brand except "Dangerous Eyes," the only holdover from the old doublet. Prince Rhyme does a semi-nance which gives Mr. Jazz opportunity for get-backs with some wise cracks that fit Whiting's personality like a glove. Miss Burt's solo, "I'm Scared of the Wide, Wide World," Whiting's solo, "Sing Me to Sleep," following which the Princess in a black lacey short skirted costume celebrates her surrender to Jazz by singing "Daddy Walked Out," accompanied by the different members, all of whom have taken a drink from the waters of the well, are outstanding features. Doubles by Whiting and Burt in their well known intimate style were "Three Play a Game Made for Two," which contains an excellent lyric playing on the eternal triangle and twists into a new angle, and "Eyes." This is followed by the wedding of Jazz and Melody with the four girls as bridesmaids. Two of the males interpolate a corking double eccentric buck dance specialty and all of the eight in support have good singing voices. The girls make several beautiful changes, the costumes pulling a buzz of comment. At the conclusion of the act a transparent drop descended into "one" and the members were forced to a series of individual and grouped bows, the house applauding each appearance vociferously. Whiting and Burt have set a new style for the new season and are groomed and tailored as never before in their vaudeville careers. All they needed was the vehicle and they are now safely embarked for a big league career in which they are a sure thing to top every bill they join. The act is ready for the Palace right now. *Con.*

RALPH STRONG and CO. (1).
Songs and Stories.
10 Mins.; One.
American Roof.

Ralph Strong would be just as well off if he did not have his "company" which in this case is a pianist who for the greater part of the act sits idle while Strong offers characterizations. The pianist's work is to play the accompaniment for the opening song, and later play for another. Judging from the greater part of Strong's act, he would be more desirable as a single. His stories call for a rube, a wop Irish and finally a recitation of a prize fight. The latter was delivered as an encore. He had the encore coming to him for he made the audience laugh prior to that, there are times, however, when his work seems rather forced and the prop smile worked over time, the fact that it was a prop was most noticeable when he was taking his bows, his facial muscles not working fast enough when he stopped back before the audience. However, with a little more ease in working there seems no reason why he should stick on small time. *Fred.*

CARRIE JAC. BOND and Co. (1).
Songs.
12 Mins.; One.
5th Ave.

Carrie Jacobs Bond is a "name" act for vaudeville. She is worth just what that may be worth. At the Fifth Avenue it did not appear to be important. No applause followed a spoken announcement of her appearance. Just preceding the Bond turn. It occurred through the speaker mentioning the forthcoming "invitation bill" week. Miss Bond, a silver-haired woman of mature age, mentioned she is not singing now and would play the accompaniments to her songs which would be sung by Lois Bennett, a California girl. Miss Bennett is most eloquent for the Golden Gate State, in looks and voice. A sweet-tempered young miss in appearance or bearing has not graced New York vaudeville for a very long while. Miss Bond, however did a bit of pianology, two brief recitations, of her own composition. Miss Bennett sang several of the Bond ditties, concluding with "A Perfect Day." Miss Bond spoke again at that point, mentioning the "Perfect Day" verse suggested itself to her some years ago (the song was written in 1909) as she ended a pleasant day at Riverside, Cal. The audience stirred somewhat at "A Perfect Day." They knew that one. Respectful attention was merely given the others. Miss Bond will always command that sort of respect through the shade of her hair. But she can not expect much else in vaudeville, not even "time," although around Times square where her name is known there should be a week and another week each in those cities that claim culture. That's about all. But Carrie Jacobs Bond will or should draw the music students, those who like to analyze simple little melodies and heart reaching words. If the best lyrical writers are heard made through experience and no doubt those who have passed through the most are the best, then the simplicity, the directness and the heart string pull in all its naturalness of the Bond lyrics could well teach aspiring lyricists much. Among the Bond songs as listed in the lobby, with words and music by her, are: "Got to Practice," "Through the Years," "The Hand of You," "Love You Truly," "Just Awaiting For You," "Little Bit o' Honey," and, of course, "The End of a Perfect Day." It's a nice act is Miss Bond's, a nice little act, too little for big time, too big for small time. Miss Bond may conclude not to continue in vaudeville. Perhaps she would prefer to avoid that experience which would not mean anything in the way of a future lyric. And perhaps save a heart pang, for in truth it does seem that the name of Carrie Jacobs Bond is more in memory of all songdom than Carrie Jacobs Bond is in the flesh, seated at a grand piano. *Wm.*

MARSTON and MANLEY.
Songs and Talk.
10 Mins.; One.

An elongated comedian of the English Johnny type assisted by a girl, the team offering a fast singing, talking and dancing act, with the man carrying the greater part of the burden. He pulls a laugh on his first appearance and then handles a couple of comedy numbers in likable fashion. His personality is likable, and this, coupled with a good sense of comedy values, a strut that is a reminder of the old George Walker turkey walk, to which a little of Chaplin has been added, and a fairly good voice for putting over comedy numbers, make him an ideal performer for small time, with big time possibilities. The routine of the material at hand seems to have been rather haphazard, but once the pair get going right they should have no trouble making the bigger houses in an early spot on the strength of the man's work alone. *Fred.*

MARVA REHN.
Songs.
13 Mins.; One.
City.

Marva Rehn has a new routine of pop songs backed by the "bank and loan" songstress' personality. Sameness in Miss Rehn's style of delivery is her handicap. Be it ballad or rag song she uses it across in the same abandoned, side-kick manner which fails to impress because of its similarity all along. If she'd play up this reckless style of delivery and save it for a grand finish the result might be different. Miss Rehn was rather well received at the C.H.S. *Fred.*

MARIE NORDSTROM.
"Tuck Tuck."
Davis, Pittsburgh.

Pittsburgh, Sept. 22.
Marie Nordstrom has one of the greatest sketches in vaudeville here for a long time. She opens in "one," making a neat entrance through velvet drops and sings a number which acts as a prolog telling that her act is to recount the experiences of any woman at each hour of the day. She imitates several types, and then a simple, beautiful set in "two" shows her as a popular songstress preparing for her act against doctor's orders. Scene shifts back to "one" and Miss Nordstrom sings a popular number, dancing at the same time. She sings and dances just as the type she imitates, a very fine burlesque. Scene shifts back to dressing room in which she does some melodramatic hokum, and she closes in one as she opened, with a verse to the effect that if the audience liked that whole day, they can come back tomorrow and enjoy another with her. Miss Nordstrom's act is different in that it includes a little of everything and she does everything well. Her sister, Frances Nordstrom, wrote it. *Harrison.*

ANTHONY and ARNOLD.
Comedy and Songs.
10 Mins.; One.
23d Street.

Anthony and Rodgers, a "wop" dialect turn, and has brought part of that routine to use in the new act with his wife. Miss Arnold is a woman of robust type, with a pretty face, a fine set of teeth and a beautiful voice which has range and power and has been finely trained. She may not be a newswoman and probably isn't, but it is a bit strange that her voice hasn't brought attention in vaudeville before. Her warbling came as a surprise, following the dialect explanation of the "wop," who tells of his wife's suffragette tendencies. When Anthony called Miss Arnold burst forth into a semi-classic, "In the Moonlight," splendidly done and heartily applauded. The difference in size of the couple, together with the well framed talk of the woman, with the man's failure to understand what it was all about, made for good comedy. It seemed a shame to pull such an old one as the polar bear gag, which was done in this house last week. Just the same, they handled it a well that it went over doubly strong. The act's finish is well worked up, with singing bits by Miss Arnold, mixed in with dance bits and comedy from Anthony. That portion could be cut down a bit and the act's running time confined to 15 minutes should make it more effective. This act ought to rate the better houses. *Iber.*

AMETA.
Novelty Dances.
12 Mins.; Full (Special Cyclorama).
12th Street.

Ameta works surrounded by a black cyclorama striped with gold. Three mirrors up stage and a couple of baby foot, make for novel lighting effects. Her first dance is the usual classical rendition costumed in diaphanous draperies. Next an Egyptian offering introducing the familiar angular posturing, followed by a "Flame" dance which appeals chiefly through the novel lighting effects secured by the aid of a stage floor light playing on the waving draperies. She finishes this dance by falling prostrate upon the stage, which pulled some laughs. The house drop descended after each dance. The next was a pretty snow scene with the prop snow flakes brilliantly illuminated and the dancer doing a butterfly dance. Ameta danced without much expression. The mechanical attributes are there strong enough, however, to catch her for the smaller bills. She interested in the opening spot at the uptown house. *Con.*

RAYMO and ROGERS.
Talk.
10 Mins.; One.

Modern Italian sidewalk team, one, in cutaway, doing straight despite his accent, and the other comic. The talk is the big thing, and to say it kept the house in continual uproar is no exaggerated statement. Furthermore, the incidental business fills in voids twist laughs and the guffaws are well sign continuous. Next to closing the first half on the Roof, they scored the comedy hit. The act's name is familiar, although they themselves are not, though the straight may have been formerly with another Italian crusade team known as Anthony and Rogers. They're feature actures in the third date. *Wm.*

ARMAN KALIZ and CO.
"Temptation."
Allegorical Operetta.
23 Mins.; (Special Scenery).
Prospect (Brooklyn).

Arman Kaliz, who produced and heads the cast of "Temptation," has appeared heretofore with Amelia Stone. "Temptation" is described by the program as an "allegorical operetta." The billing is correct as far as it goes; but in addition to containing a definite plot unfolded by means of allegorical symbols and having the constructive form of an operetta, "Temptation" also embraces vaudeville and melodrama, and in the manner of playing carries a suggestion of the modern "revue." Amusing Mr. Kaliz are seven girls, a male dancer and pianist. The opening is in two with a huge prop serpent taking up the better part of a fifteen drop. The serpent's eyes are illuminated and from its mouth there issues forth a sort of prelude, giving an idea of what is to follow. From two the act goes to three, a solid black drop with a sign, post carrying the inscriptions "Vice" and "Virtue." Mr. Kaliz is on singing, when Lorna Smythe, representing "Virtue," appears and lyrically suggests that Kaliz follow her direction for the road to happiness. "Vice," impersonated by Dorothy Smoller, enters here and delivers a counter argument. Others girls enter representing "Extravagance," "Fashion," etc., and Mr. Kaliz finally decides to follow the sign post pointing to the road of "Vice." A full stage scene showing the Garden of Eden next, with George Sedano as Adam and Marie Hahn as Eve. Miss Hahn's Eve costume leaves very little to the imagination, she being bare to the thighs, with a minimum covering for the upper part of her person. Mr. Sedano as Adam also shows quite a bit of anatomy. There is a sort of "interpretive" dance here between Mr. Sedano and Miss Hahn, very well done, and carrying out the Biblical story in detail of Adam's temptation and his falling for the forbidden apple. A glittering apple tree and effective drape backgrounds are used to back up the dancing. Scene change to one next. An opening in the middle of the drop shows the interior of a gambling house, with Mr. Kaliz and Sheila Courtney as "Chance" playing roulette. Kaliz here and the finale of this scene has him strangling "Chance." This portion of the act is straight dialog. The rest of the story is told in rhymed couplets. The final scene (full stage) shows a cabaret with the seven girls on as "Wine," "Pleasure," and similar symbols. Mr. Sedano and Margaret Sanchez do a Spanish number, and Miss Hahn is on for a toe dance in this. Mr. Kaliz appears throughout the various scenes wearing a Tuxedo. He possesses a cultivated baritone voice which he uses to excellent advantage in several solos and numerous ensembles. Jean La Moete does a Frenchy character in the cabaret scene that is notable for its fidelity to type. Margaret Lawrence also gives a likeable portrayal of "Disipation." The cabaret scene, which has several specialties, concludes with Mr. Kaliz casting aside "Wine," "Fashion," etc., and exclaiming with "Virtue." The idea of the act is reminiscent of "Every Woman," "Experience," etc. As far as the originality of the idea is concerned, however, "Temptation's" resemblance to "Every Woman" and "Experience" need cause no controversy, as the allegorical thing is as old as the Greek drama, and Ben Greet with "Every Man" preceded the two above mentioned allegorical plays by at least 25 years. "Temptation" will attract attention with the "class" of its scenic production and the elaborateness of its costuming. There is no comedy in the act. Mr. Kaliz wrote the book. Sydney Lazarus the lyrics and Mr. Kaliz and Paul Parnell collaborated on the music. The turn opened cold at the Prospect the last half. With a week or two of playing it should develop into a decidedly entertaining big time feature act. *Wm.*

COPES and HUTTON.
Comedy and Singing.
12 Mins.; One.

A "nut" comedian and a straight man offering a series of double numbers and a flock of cross-fire. They are both strong on the vocal stuff, but the talk becomes rather tiresome through a number of repetitions. The antics of the comedian, however, drew endless laughs from an American Roof audience. *Fred.*

DODY and BERMAN.
Comedy and Songs.
15 Mins.; One.
23d Street.

Dody is the "wop" member of the "Two Sams" team of Lewis and Dody. The former remains in burlesque. The selection of Berman for a new partner is a good one. Berman has a voice which he has employed around the music publishers' offices, and has been on the boards before. The new turn has an excellent chance, provided a few excursions and changes are made. They started off with some laugh-getting chatter, then appeared to run out of fresh material and used matter of the released kind. For instance, the Crocho-Slav gag, the kiss story and the joke with the Postal tag line were sure-fire. Then came the dollar gag (I didn't say you took it, but, etc.), and another old boy was the polar bear gag. The men went into songs then. Berman could have selected a ballad better fitted to him than the one given. For his solo Dody did the "wop" shimmy number, which he has done before. The ventriloquist bit retained from the Lewis and Dody act was used for a finish, and it was sure-fire. Berman making a funny dummy. The men capped the show's hit. With the weak portions strengthened they should quickly get the big houses. *Iber.*

JOE ARMSTRONG.
Songs and Talk.
9 Mins.; One.
58th Street.

Before an especially friendly audience Mr. Armstrong did very well with his tramp character, using an entrance similar to Milo's, going into a song, then hesitating long enough to tell or three or four gags, one of which came from the long, long ago. A slow ballad was included in the routine which possibly would have been more effective had the tempo been speeded up a bit. Closing with another ditty, he presented an act that pleased mightily, and, with a slight inclination to stall in taking bows, had no trouble in coming back for an encore, using a conventional medley about the girls which sent him away once more with an equal amount of applause. Mr. Armstrong, a Philadelphia boy, having been discovered by Norman Jeffries, has a pleasing voice, a nice manner of delivery and should find the going serene wherever the audience is the least bit receptive. There might be some discussion as to his ability to pull a show out of a hole, as it must be said that the bill at the 58th Street for the second half made it very easy for each succeeding act as far as returns were concerned. *Iber.*

EDWARDS TRIO.
Singing, Dancing and Musical.
15 Mins.; One, Full and One.
Keeney's, Brooklyn.

Two boys and a girl. The boys are Western Union and Postal Telegraph kids at the opening in "one." There's some talk that brings them into a full stage act, where the girl is supposedly a maid. There's going to be an entertainment. The messengers are bearers of the news the regular actors can't get there. Will they volunteer? Of course they will. Then follows a series of songs, dances, harmonica solos, singlets, doubles and trios, all well done. They finish in "one" with the girl changing from maid to abbreviated cabaret costume. Excellent small times, each individually talented. Act will develop rapidly with playing. They were a hit at Keeney's. *Wm.*

DANCING HAGANS.
Dancing.
8 Mins.; Full Stage (special eye).
23d Street.

Boy and girl turn. The former in white flannels announces in rhyme that people express themselves variously and that they will use music, keeping time with their feet with "vim and vigor." The latter was not exaggeration for the pair worked hard. However, there was little versatility and the opening routine had them running around the stage. There was a specialty the man announcing an imitation of George Primrose, but the only thing that recalled the great dancer was the purple coat and the silk hat. A costume change for the final number and a flag device, too. This couple have sincerely tried. What they lack in training they try to make up in motion. A small time flash only but it fits for opening. *Iber.*

FUTURISTIC REVUE. (19).
Operatic Vocalists,
15 Mins.: Full Stage.
American Roof.

There are eight vocalists and two musicians in this aggregation. Of the singers five are men and three women, there are also a pianist and a violinist. The latter two seem to be the sponsors for the turn. The violinist takes the direction of the act from the moment she comes on the stage after the opening number. The turn is a straight operatic singing offering with the exception of a solo on the violin which is offered after the opening ensemble, while the eight songsters are making a change of costume. The opening costumes are a variation of the Harlequin and Columbine effects and later the company appears clad in the period of one of the French Louis. The members of the company are good enough vocalists, but there seems to be a general lack of showmanship about the act that would indicate it is being presented by amateurs. The costuming looks like the impression of someone who believes that everything depends on oddity in clothes on the stage. If that is the case they may be right, but it doesn't go for small time. The effect might have been better had powdered wigs been added to the dressing. However, the question is why try for costume effect at all. The members of the act in straight evening clothes of the present day would undoubtedly be more welcome to the small time audience if the act is going to continue there, although it seems rather difficult to reconcile the amount necessary to carry the turn with a small time salary. Another item that needs fixing is the title, the present one gives the impression of a Fashion Show and is far from suggesting operatic selections. Other than the ensemble numbers there is a solo by the violinist at the opening, a selection by a coloratura in the second part of the act and a duet by two men. The coloratura bit is not bad at all, but it isn't properly handled to receive full value. The girl who does the vocalizing here grimaces to such an extent that she pulls laughs instead of applause, and laughs to an act of this kind on the small time are fatal. Fred.

SAM WESTON and 'MELODY CHARMERS' (6).
Girl Act.
Full Stage (Special Set).
5th Ave.

The former act played by Johnny Ford and called "And Melody Makers" or something like that seems very much like this turn with Sammy Weston in the lead. At least it runs much the same with five of the young women at piano. The girls are lyrically named after piano makers. Mr. Weston sings and dances, having for an assistant a very personable young lady who can sing and dance with him. She looks due for a production. The girls are well dressed at the opening when introduced separately by Weston. They are fair looking as a bunch. The running is broken up between piano playing and divided parts of Weston's specialty. A Spanish number is the best, the girls leaving the piano for this and changing to appropriate costuming. The act is all right as it stands but there is no weight to it, for the number of people engaged or the probable salary it must ask. If the smaller big time can make a feature of the turn through the girls and their piano playing, plus Weston and his brilliant miss of a partner, then it will be useful. Same.

KIRBY, QUINN and ANGER.
Dances, Comedy.
15 Mins.: One (special drop).

This three-act has two men and a girl and displays a dancing and comedy routine which fits it well for pop bookings. The entrances are made novel, the men being "thrown out" of the door, supposed theatre pictured on the drop, while the girl, too, is gated from her job in an eating house across the street. Prior to the girl's entrance the men showed neatness and agility in a dance number with a comedy finish. With the waitress promising to join them in an act she exits for a change, the men going into a song and showing another neat bit of stopping. For a finish they offer a bit of burlesque Egyptian stuff, after warbling a comedy Irish number. That followed the girl's number. On next to closing the trio drew well earned returns. Fred.

"THE STAGE CARPENTER" (4).
Playlet.
18 Mins.: Three (special interior).
City.

"The Stage Carpenter" was originally seen at a private Lambert Gambol with Thomas A. Wise in the titular role. Frank Gill is heading the company for its vaudeville tour as well as sponsoring the production. The company is an all star affair which, curiously enough lacks not for interest because of the missing romantic element, the "sob stuff" being supplied through the medium of an absent child which is next in favor as "sure fire" hook to the "home and mother" gag. Mr. Gill personates the stage carpenter who is prettying up the star's dressing room (wherein the action takes place). Just before Christmas eve. The stage manager enters and berates the stage hand for wasting his time with such nonsense when the scenery is waiting to be mended. The star and his Jap valet complete the cast. When the manager catches the "grip" reading a letter from his little girl to the star, he is fired. This letter recital was done at the request of the juvenile star who expects to become a father this Christmas and is continually receiving telegrams of advice. The wait for the arrival of the final dispatch announcing the glad news—his desire is a boy—keeps him on edge and this letter from the stage hand's daughter is a means of alleviating his worries. It finally ends with the star also throwing up his job and threatening to leave the show cold if the carpenter is not reinstated, whereupon the manager explains his unusual grouch every Christmas time by the fact that five years ago this day, he, too, expected to become a father instead of which he lost both his wife and baby. The unusual stelling about the Christmas spirit is but as a means to draw the memories of what have been. Sure fire hook, this stuff. The carpenter is reinstated and the trio sit down to listen to the carpenter's child's letter once more, as the curtain falls. Immediately preceding the leading man has received a telegram from his home located symbolically in Bethlehem, Pa., to the effect: "Born a boy. Mother and child doing well." The place is pregnant with "art interest" throughout and capably written. The author is not billed, but he's capable whoever he may be. The sympathy is naturally with the little player although the other two important roles are by no means subjugated to that of the star's, the juvenile leading man's part for instance, also coming in for sincere sympathy. Little fixing or doctoring is necessary and there's no reason the sketch can't fit in nicely on the better bills. Fred.

RIVES and ARNOLD.
Comedy Talking and Singing.
18 Mins.: Two.

Shirley Rives and Billy Arnold got a lot out of their comedy skill, "The Big Sale." There is just enough continuity to the idea to entitle the skit to a name. Miss Rives is a female drummer. Mr. Arnold is a fly salesman. Salesman encounters drummer in what is supposed to be the buyers' room of a dry goods store. Exchange of talk, with Miss Rives pulling get backs at expense of Mr. Arnold. Some of the talk is pretty old, but the team got away with it for laughs at the 23rd St. Mr. Arnold is an excellent comic, with a method that suggests, but by no means copies, that of Franklin Ardell. Miss Rives has a knack of laughing her audience into a laugh, and makes a first rate straight, handling her end of the talk and business with the skill that comes of experience. The team was the comedy hit of the show at the 23rd St. last half. They should call right along like a breeze in the pop houses. Bill.

HART and HELENE.
Musical and Talk.
15 Mins.: Full (Special).
American Roof.

A musical team that has gone in for a sketch setting so as to be different. The drop represents a country bungalow with the woman playing the piano visible through the window. The husband appears he looks like a "light-heavy" who is dressed up in his Sunday best after a siege of road work. He handles the lines for cross-fire at the opening of the act. There is some comedy with a prop violin and a flute and then a concert is brought forward for the man to play. After this the woman joins in with a French horn and the two duet for the final number. It is an acceptable small time. Fred.

BOBBY HEATH and CO. (3).
Songs, Talk and Piano.
18 Mins.: Full Stage.
125th Street.

Bobby Heath has discarded his former offering, a revue with four girls. At present he is using a piano player, one unprogrammed girl and, for a brief period, a plant in a box who aids the girl in one number and sings a solo to big results a moment later. The girl is costumed in a novel bare-kneed, one-piece suit and makes a cute picture. She has an excellent voice, much personality and makes a very valuable assistant for Heath. The latter is a good light comedian and should work away from the plant idea and the other small time devices. The act in its present shape isn't cohesive and should be revised. Heath and the girl possess everything necessary for a big time two-act but the present vehicle is misdirected effort. They were a riot at the 125th Street house in their series of song singles, double and conversation, but Heath insists upon putting the load upon his song writing past to the detriment of the offering. Cos.

VIOLET DALE and Co. (1).
"Breakfast for Three" (comedy).
12 Mins.: Full Stage (special spec).
23d Street.

Miss Dale is assisted by Arthur Behrens, who wrote the comedy "Breakfast for Three," something he should not be too proud of. A special cyclorama shows the interior of a cottage dining room. Hubby has been home four days instead of going to the office, his treasury dating from the arrival of wife's guest, one "Carmencita," a Spanish gal who dresses as though she were home in Sevilla, and who has a penchant for making love before breakfast. Wife upbraids hubby for hanging around and suspecting he is throwing his lamps at their guest, plans to "fix" him. That she does by impersonating the violent Spanish lady and getting the old boy pretty well steamed up. It is explained at the curtain that Carmencita was out for the day. Miss Dale showed talent, using a dialect well, and she impressed as able to handle something more worthy than "Breakfast for Three." Mr. Behrens seemed badly made up and his ambling about made it look as though the Spanish lady was a bad picker. For the three day house, however, the turn will probably prove welcome. It is different from the run of pop sketches. Bob.

MABEL GILMAN CO.
Dancing.
19 Mins.: One and Full.
(Special Set).
56th Street.

Miss Gilman has surrounded herself with a company of three girls and a male assistant, all taking their turn at dancing. Opening in one with a short piano number that serves to introduce each member, the act goes into full and finishes there. The latter is an attractive set, and in front of it the members wear equally attractive costumes, all making two changes. Miss Gilman's initial effort was a minuet on her toes with the man as an assistant. This looked well and did nicely. Followed a gypsy number by three girls, a solo by Miss Gilman, a Jap torpedoman offering with two of the girls and the man. To close one of the girls with Miss Gilman and the rest of the company joined forces for the finale. Closing the show, the act did exceedingly well, it being a hard spot, as previously the dancer, the Black and White Revue just about tied up proceedings. Miss Gilman has behind her an able group of assistants who work well and whose appearance cannot miss with the clothes they are wearing. The routine is laid out nicely and, presented in a different spot than closing, should have no trouble in scoring.

PETET TROUPE (4).
Risleyette.
6 Mins.: Full.

Three men and a woman make up this foursome, which is offering tumbling and risley work. The latter is the stronghold of the act. The members of the quartet work speedily and neatly at all times, and on several occasions the risley work pulled applause. The final trick, a merry-go-round affair, with one of the boys and the woman riding at opposite ends of a pole swung through the air on the feet of one of the men, is sure-fire for any house. The act is big time material. Fred.

ZELDA SANTLEY.
Imitations.
15 Mins.: One.
23d Street.

Miss Santley comes into vaudeville from the legitimate, having taken the role originally set for Nan Halperin, with the "Fruivolities of 1929." She is perhaps no more than 17, but has had plenty of experience, having appeared under the name of "Baby Zelda." Miss Santley is a comer. She has personality and ability plus vivacity. Her vaudeville roof may not contain the material that she should have, but it was good enough to send her over for an easy hit on second. She opened with a number none too good and was too serious in its rendition. The balance of her act is made up of imitations, most of them calling for songs. There was Jimmy Huxley doing "Which is Which?" Nan Halperin in a part of the ragtime wedding number; Jolson, with "Swanee Shore"; Grace La Rue, with "Appollinosis Time"; Nora Hays, with "Broadway Blues"; and Leonore Ulric in a bit from "The Son-Daughter." The last was an emotional try, and it proved the best bit of the lot. She then entered with a Pat Rooney dance. Miss Santley needs training and coaching. She is particularly awkward with her arms. But it will probably be but a season or so when she will be heard from regularly. Bob.

NEWELL and MOST.
Talks and Songs.
15 Mins.: Two and One.
5th Ave.

Two young people boy and girl. They talk along in the usual two-act way with the dialog hung onto a little story of each having, lived near one another. New York, where the boy played a guitar to disturb the neighbors and the girl annoyed them with a violin. They are in the country when this comes out. Then they sing, and dance a bit, going into "one" for a finish where the turn lets down. Before that they recalled the Clark and Ferguson of years ago in their method and manner. The couple might build up on some of the dialog, strengthen up or find a new finish and the act will be a big timer. Same.

"GIRLS WILL BE GIRLS."
Girl Act.
20 Mins.: One (Full).

The act carries Florence Lorraine as a feature. She has behind her a boy and four other girls. Opening in "one" there is a song by the boy and girls. It serves for the entrance of Miss Lorraine as a Swedish servant girl. Then into full stage and the girls making two changes of costume. Miss Lorraine is the act. She scored repeatedly with comedy, not doing any singing except in the final number and doing "straight" for that. What songs there are, and they're very poor, are taken care of by the boy who does well enough. Twenty minutes is a long time and it's quite safe to say the house was ready for the finale. The girls look fairly well, but can never be counted on to put the act over. Without Miss Lorraine "Girls Will Be Girls" would not be.

WARD and KING.
Comedy, Songs and Dances.
11 Mins.: One.
Broadway.

Two young men neatly garbed, one in tux doing straight and the other in swallow tail playing a dense English "Johnny." The billing had the routine labelled "My Girl" though the major portion of the chatter found the straight trying to explain baseball to his partner. When that is done mention of the girl is made and cued into a number "If She's Nothing on Next Sunday," probably an English ditty. There is a short duet dance and a single bit by the straight which has him whistling a flute imitation. For a finish they go into a neat, fast dance. Placed number five on the six-act bill, the men did well. An earlier spot on the bigger bills should fit them better. Bob.

BASIL LYNN and HOWLAND.
Comedy Skit.
18 Mins.: One (special drop).
5th Ave.

The same act as done by Mayo and Lynn as it might be presumed the only interest remaining is in the new straight man, Mr. Howland. Mr. Howland is all right. He couldn't be far wrong with Lynn in the turn for here is one of the best pop Englishmen on the stage. The act is a first class comedy turn. Fred.

MARTHA RUSSELL and CO.
"My Neighbor's Wife" (Sketch).
14 Mins.: Full.

It is hard to form an accurate opinion as to the intent with which this sketch was written and produced. One does not know whether to take it seriously or as a broad burlesque. The reason being that Miss Russell and the one other woman in the offering play straight, while the man goes in for the broadest sort of comedy, practically burlesquing his role all the way through. The story is a try for the spiritualist thing, and practically the first that has been attempted in vaudeville along the lines here offered. It is the story of a wife who receives a visitation of the spirit of her departed mother on the night her husband is about to leave her for another woman. The spirit counsels the wife, who is a shrew, to mend her ways, and promises the husband will stay. This proves to be true. It is small time stuff, and as it is played to please the type of audience the American Roof gets. However, the act could be made a veritable comedy scream from beginning to end were the playing of all the members of the cast directed along the same lines as the playing by the husband. As it is, the act is neither fish nor fowl. Fred.

BOBBIE BENTLEY and CO. (3).
"Lies and Lies" (Farce).
Full Stage (Parlor).
5th Ave.

"Lies and Lies" is the old style vaudeville farce and looks as though it had been played by Wilfred Clarke when Mr. Clarke was vaudeville's champ farceur. Lawrence Gratian wrote the piece. It is very aged, in the writing and the theme, while the present company of Mr. Bentley's, one man and two women besides himself, play it poorly. Still the thing is impossible for big time. Running in and out of doors with senseless dialog is not the vaudeville of today excepting on the small time. The small time can use this playlet for the laughs it gives but even then Mr. Bentley should substitute for two members of his company. Same.

DAVE and LILLIAN.
Songs and Dances.
9 Mins.: One.
American Roof.

A colored man and woman team, that reminds one of the old days. They sing a couple of songs, taking great care that the orchestration is sufficiently loud to make sure that no one in front shall hear what it is all about, and then tackle some stepping. The man does some fairly good acrobatic stunts, and that about lets the act out. A double number is used to open, this is followed by the girl trying with "Hail-yon Hay," but not getting much in return. The man's single stepping follows and then another double, with duo stepping to close. A fair offering for the smaller houses. Fred.

GYPSY TRIO.
Dancing.
8 Mins.: Full.

Three two boys and a girl look as though they at one time had been members of one of the bigger gypsy dancing acts. The man offers the usual whips and floor stuff as solos and doubles; the girl work with them at times, and also does a couple of solos, including some toe work. The routine is run through with lots of speed. It is, however, just a small time act, and there is nothing that stands out as sufficiently showy to call for extended comment. Fred.

ECTOR and DENA.
Instrumental and Singing.
15 Mins.: One.

A man and woman combination opening with a singing routine, leaning principally to classical and semi-classical material and finishing with the playing of the steel guitar by the man, with the piano accompaniment by the woman. The woman has a fairly good soprano voice and the man does nicely with a robust tenor. He does an Italian characterization throughout the act with the girl as a coltish. A fair small time offering. Fred.

FREEMAN and LEWIS.
Songs.
14 Mins.: One.
City.

Two neat appearing boys in Tuxes with a pop song routine. A corking melody for a finish. The incorporation of something individual and distinct should send them into the big time. They played beautifully with the 14th streeters. Fred.

V. A. F. OF ENGLAND OFFERS TO RECIPROCATE FOR CONSIDERATE TREATMENT OF ENGLISH ARTISTS IN AMERICA

The recent exchange of letters between Mr. Albert Voyce, chairman of the Variety Artists' Federation of England, and Mr. E. F. Albee, representing the vaudeville managers of this country, furnishes interesting proof of the desire on the part of the managers and artists of these two great nations to work in perfect harmony for the general welfare of the vaudeville industry on both sides of the Atlantic.

Mr. Albee's letters on this subject have been published in the press of both England and America, but heretofore the letters of Mr. Voyce have not been given out for publication. In view, however, of the widespread interest in the matter among both managers and artists, and in the hope that the question of exchange of courtesies between American and English artists, and vice versa, will receive the same enthusiastic backing from all members of the profession that it has from Messrs. Albee and Voyce, there is reproduced herewith the recent correspondence between the two gentlemen named:

July 21st, 1920.

Mr. E. F. Albee,
Palace Theatre Building,
New York City, U. S. A.

Dear Mr. Albee:

I beg to thank you for your favor dated June 25th which has just reached me. I have taken the liberty to publish same in our official organ, the "Performer," as its contents are likely to remove much misunderstanding, and will, no doubt, enable us to see certain material things in a proper light.

I note that you have given no one authority to act as your censor or to approach the V. A. F. on the matter of a possible co-operation with the N. V. A. I may say that my executive committee fully appreciates your intention to see that English artists get proper consideration while playing the theatres under your control.

May I respectfully suggest that we on this side of the water are at all times prepared to pay courteous attention to the representatives of any section of American artists which seeks to advance the best interests of the vaudeville profession as a whole. Further, if, in the domain of American vaudeville, there is anything I can do which is likely to remove old-time prejudice and enmity, or to improve the existing relationship between American and British artists, believe me, sir, that I am always at your service.

Again thanking you for your courtesy:

Yours faithfully,

ALBERT VOYCE,

Chairman

New York, August 9, 1920.

My Dear Mr. Voyce,

I have yours of July 21st, and note that you have published my letter of June 29th, which I have no objection to, in fact, I am pleased that you did so. If it tends to advise English artists of our desire on this side to give them the most considerate treatment; to take up their troubles if they have any, and see that they get a square deal.

I feel that this movement for the betterment of vaudeville conditions, which has taken such a strong hold on the American managers, as to their desire to clean up the old conditions and substitute new ones of the most modern kind, tempered with justice, consideration and fair play, must, as time goes on, become universal.

I also feel that if there were, in old times, any prejudice of any enmity, it has been eliminated by the past three years of hard work on both the artists' and managers' part, in creating this new condition.

Two English-speaking nations, like England and America, should have no jealousies or misunderstandings; and no manager should allow on his stage criticism or flippant remarks which might tend to disturb or prejudice the great work which is being done by the supreme heads of both governments. If I have been rightly advised your organization and the managers affiliate in the same way as the Vaudeville Managers' Protective Association and the National Vaudeville Artists' Association affiliate in settling disputes, cleaning up misunderstandings and in co-operating in every way for the benefit of all concerned.

I will not hesitate to call on you, as per your letter, in behalf of any American artist who needs your advice or help on that side, and, as I have written you before, I want again to place myself at the disposal of your organization in looking after the English artists' affairs in America under similar circumstances.

Thanks for your letter and the sentiment contained therein.

With very good wishes,

Very cordially,

E. F. ALBEE.

Mr. Albert Voyce,
No. 15 Chancery Cross Road,
London, W. C. 2, England

September 3, 1920.

Mr. E. F. Albee,
B. F. Keith Circuit,
Palace Theatre Building,
1564 Broadway,
New York City.

Dear Mr. Albee:

I beg to acknowledge your favour dated the 9th ult. and am glad to learn that you had no objection to the publication of your letter of June 29th last. There is so much wisdom in your last communication that I have taken the liberty of publishing that also, and I feel sure that my action will have your approval.

I whole heartedly endorse your contention that "two English-speaking nations like America and England should have no jealousies or misunderstandings and that no manager should allow on his stage criticism or flippant remarks which might tend to disturb the great work which is being done by the supreme heads of both governments."

Your expressed intention to give English artists considerate treatment and to see that they get a square deal is greatly appreciated, and will be heartily reciprocated on this side.

Kind regards,

Yours sincerely,

ALBERT VOYCE,

Chairman.

WARD AND KING.

Sidewalk Conversation.
14 Mins.; One.
125th Street.

Straight man and "silly ass" type of Englishman. The straight has smooth, wise, cracking delivery and ad lib cleverly in his efforts to explain the mysteries of baseball to his stolid companion. The latter registers also with his density and ignorance of the subjects under discussion. Both wear evening clothes. The straight also does a whistling solo, using a prop piano just long enough to feel the house into believing he is playing the instrument. A couple of nifty eccentric dances top off a good specialty. They can entertain anywhere and get over strongly as this house.

DAVEY.

Comedy Juggler.
10 Mins.; One.

In summer attire Davey runs through a workmanlike routine of juggling using a cane, hat, ringlet, plates, cannon ball, etc. New touches are the juggling of four knives which have sharp points. He

spins one on his forehead and makes it look extremely dangerous. Davey ad lib, using a decided Australian accent. He's a mighty good opener for the smaller bills.

SHANNON AND WALTERS.

Songs and Talk.
12 Mins.; One.

Opening intermission this team just about made it. The man, using an Italian dialect, got most of his returns through mixing up the vocabulary and therein lies the strength of the act such as it is. The girl does nothing but feed her partner and makes one change. The only song used is sung by the man and has a couple of catch lines as its main bid. And acceptably, nothing more.

CARBONE.

Songs.
10 Mins.; One.

Carbone has a dulcet voice using it alternately and starting by singing off stage with the bass and then appearing. Neither vocal effort seemed studied. When the young woman uses her voice naturally it's

just a mixture—one note up, the other down. Four numbers and a better selection of songs would help quite a bit, also the speeding up of the routine. Fair for a No. 1 spot, and there's room for improvement.

THE VANDOS.

Xylophonists.
8 Mins.; One.
23d Street.

Man and woman playing and singing on the xylophone. There are two such instruments, the couple, however, using either one for the duets until the final number, when they pair off. The man strips to a Spanish costume for his solo number. The girl makes a change to match, appearing for the closing number, a jolly melody. It opened the show here well and can fit that spot or No. 2 on the pop list.

William S. Wells, formerly from Wilmington, appeared in the central role of George Broadhurst's "The Storm," at the Playhouse there. He will play this part each week before heading a London company which is now being organized.

PALACE.

The Palace show was a singing festival Monday night. Eight of the nine acts contained one or more songs, the vomiting ranging from the travesty warbling of the prima donna, in the Herschel Henders act, to Nettie's high class ditties. Even the openers, the Billy La Mont Trio, a wife act, which included a pretty little man who can "wire walk" with the best of 'em slipped over a song. So did Miss Blair, of the O'Donnell and Blair turn, and just to show they could sing as well as tumble the Yip Yip Yaphankers also did considerable humming.

Acrobats who believe it is necessary to talk, might profit by taking a good look at Mr. O'Donnell (O'Donnell and Blair). He doesn't utter a syllable from the moment he steps on the stage to the finish, but by means of pantomime keeps the house in an uproar for 15 solid minutes. Besides this low comedy pantomime act O'Donnell is a clever ground tumbler taking falls that are full of neck breaking possibilities, at least they seem to be. Following the little Leonard act, second after intermission, O'Donnell and Blair were an unqualified riot.

Bigelow and Clinton, second, had to battle with an incoming house, but succeeded in pulling out with

three legitimate bows at the finish. They do a piano and singing turn of merit. There is no stalling or jockeying between numbers, both remaining on until their act is concluded. The Yaphankers, third, prodded by the warming up of the house by Bigelow and Clinton and their tumbling and vocalizing, landed heavily.

The George Jessel Revue, fourth, somewhat shorter than when opening at the Riverside, entertained in its refreshing youthful fashion. The act is sure with its mother love sentiment. The Palace may be hard-balled, but the quiet finish caught more than one woman spectator surreptitiously using a handkerchief Monday night. Jessel made a certain speech at the finish, in which he said the act was away from the other revue. That's precisely what it is, and that's what constitutes its greatest asset.

Little Leonard and Co. opening intermission, closed up. Mr. Leonard is a favorite at the Palace and they wouldn't let him wash up until he did "Ma" and "Milk Kevs." Stewart and Olive, a dancing team, figure largely in the Leonard act. Mr. Stewart has everything as a soft shoe dancer and the Palace bunch were quick to recognize his ability. Nettie, closing the first half.

landed one of the big hits of the show. The act is staged with exquisite showmanship. An illustration of this was the encore number "Pal of Mine," a violin solo, played with muted strings and soft diminishing light effect that made it stand out like a house on fire.

Herschel Heniere, next to closing, registered heavily in the laugh division. Mr. Heniere has a good memory. The playing of one tune in many different tempos was done years ago by Chas. R. Sweet, and the playing of a medley, with the player abruptly changing tunes and misleading the whistlers in the audience, has long been identified with Bert Green and Irene Franklin. The opening with Heniere in the pit, is also decidedly reminiscent of Sam Mann and the "New Leader."

Roy Harrah and Co. closed with roller skating. This is the fourth week the Palace has been minus printed programs. The house was capacity Monday night. **R.R.**

RIVERSIDE

There was but one disappointment in the Riverside bill this week and that was the headliner. Otherwise the show was about as near an ideal vaudeville entertainment as could be arrived at. The headliner was Valaska Suratt in Jack Lait's abbreviated version of his play "One of Us" presented under the title of "Scarlet." The fault is to be laid at the door of Miss Suratt personally because of her performance in which she tried a half Ethel Barrymore drawl and at other times was just her natural self. If she had played the entire act as herself, the chances are that the offering would have found greater favor. As it was, there were several women who got up from the orchestra and left the theatre during the act and a number left the theatre at intermission which followed the act, not to return. Of course, the answer is that Valaska Suratt drew them in, but the fact remains that she undoubtedly disappointed them.

However, the show had strength enough outside of the Suratt offering to stand off the slump that she caused in the show. The bill had been switched from the original programmed order which left but three turns at the opening end and the closing act in their original positions.

Percy Oakes and Pamela Delour opened the bill with their dance specialty, pulling unusual applause for an offering of this nature. Dancing acts of the semi-ballet type have long lost their kick for vaudeville audiences, yet here is one of those acts placed opening the show that manages to achieve sufficient applause to warrant their being placed further down in the bill. Their routine is different, their whirling wonderful inasmuch as they out-Miller the Marvellous Millers of years ago, and there is never a slow moment in the act. It is action from beginning to end.

Florence Merritt and Gaby Bridgwell, on second, managed to pull applause sufficient for the three bows that they took, but it seems that these girls are worthy of better material than they now employ. It was only the "buses" at the closing of the act that pulled them over. Prior to that, their offering was draggy. Bert Melrose, who followed them, was a laugh from start to finish. The saw stuff was a wallop and when he finally went to the swaying tables there was nothing to it; the act was in.

The first change of the bill came with the arrival of Miller and Mack following Melrose. Here was the first out and out hit of the show. The boys stopped the proceedings completely and were forced to a speech. The Suratt act next, closed the first part of the bill.

The second half of the bill got away to a flying start with Lou Josephine and Leo Henning, who with their "Boy and Girl" won the audience completely and then followed with a "Moon" song that is a pipkin, by Henning. The "Fishing" number by Miss Josephine was also a hit and the "Valentine" and "Mary" combination sent them away wonderfully. There was a solid hit to the credit of the pair at the finish.

Then Joe Laurie Jr., came along and scored. This chap has a wonderful delivery for the material that he writes for laughs and he does manage to keep the audience howling. His mother and father plants are corkers; they are somewhat ahead of the usual vaudeville plant pulled for a laugh and their legitimate appearance lends all the more to the desired result.

The third hit of the second half of the show was Yvette Rangel, who after completing one song cycle, brought her husband and Johnson Doolittle on the stage for an encore number that was a howl from start to finish.

Closing the show the Tamaro Bros. ran through their routine of dancing to a departing bus. Although the work was liked by those that remained. The house which was on at a low number after 11 found about 100 people still in the house.

Bonnie was used on Monday night the front of the orchestra being filled when the opening act was on, the rear seats getting capacity as the show progressed until at intermission the lower section of the house was filled. **Prod.**

HAMILTON.

Birth: Monday afternoon at 4:15 P. M. at the Hamilton theatre, 144th street and Broadway, a new headliner was born. The parents, George Whiting and Radio Burt, are both doing nicely. The infant's christening occurred simultaneously and it was named "Little Miss Melody" at the suggestion of Jack Lait, who is the prodigy's godfather. After weighing the child it was the consensus of opinion that Old Doctor Lait had assisted at the birth ceremonies of his lustiest brain child.

A sell-out house witnessed a bang up vaudeville show at the Hamilton Tuesday night. The eight-act bill caught on with the opening act and the complacent receptivity mounted higher and higher until the climax was reached by Tom Patricia and Adelaide Mason, who followed Whiting and Burt (New Acts) and stuck another riotous reception alongside the one that preceded them. Patricia is a dancer without a peer on the American stage at this kind of hard and soft show boogie, and a corking good eccentric comedian in the bargain. Miss Mason is a smother working opposite, making it one of the natural next to cloyers and a great combination. They split the big honors with the headliner.

Hamsdale and Lupo opened in a fast dancing offering that gave the show a great show off which was picked right up by A. Robins with his musical instrument imitations and funny mechanical props. Robins is a good showman and an artist and made a decided impression in the early spot.

"Extra Dry," the Wm. Friedlander girl act was third and took several solid curtains after the action transpired. Jack Fairbanks and Gertrude Mudge are featured, the former doing acceptable comedy as the Museum Keeper. He flashed a couple of nifty dances, sang two comedy numbers with the girls behind and handled his lines well. Miss Mudge is a pretty plump song-brette and looked charming in her wardrobe. One of the line girls, Lucy Baker, the only blonde in the ensemble, sticks out in her work.

Jimmy Lucas was fourth and cleaned up a healthy hit with "Francis" in his act. Lucas grabbed them with his "dance" entrance and never relinquished the lead. The entire act could be played in "one" and the "one and a half" bit would get over just as strongly. Jimmy sang several of the songs he has authored and also gave his laughing imitations, cueing himself as to the subjects. It's a good comedy vehicle and on a par with any of his former efforts.

The Yip Yip Yaphankers doubled from the Palace, adding for Pearl Regay, and tore off large returns with the soldier acrobatics and boken. The comedian had them from the start and was forced to pull a baroque wrestling stunt in "one" following the dropping of the curtain. It is the same bit of wrestling with himself that Nick Alcock uses on the ball field to amuse thousands when the Washington Club is entertaining the holiday crowds.

After intermission and Topics, Whiting and Burt whammed them followed by Patricia, who cleaned off the house.

Sebastian and Myra Sisters never had a chance with the late starters and the violin double at the opening was the office for a drive on the extra. **Con.**

JEFFERSON.

Business was not so good Monday evening with about a half capacity attendance. It's a good show and things ought to pick up in good style with each succeeding day. The first half was not what it might have been as far as smooth running qualities are concerned. The second half packed all the "meat" of the program.

Davis and Belle, two men in an "equilibristic marathon" which consists of a fast six minutes of hand to hand stunts without intervening rest, was No. 1 and started the ball rolling neatly. A couple of the feats are regular Hall Bros. thrills. Loney and O'Connor, song and dance, No. 2, worked interestingly, but to no great results. It is just a better small or small big turn. A chink flash bespeaks of ambitious possibilities, but it lets down thereafter once again. Jim Morton and family looked their standard stuff at 'em in No. 3 to a substantial hit. Everything went all out from "mother leave the room" to the stage last plant. Mel Klee in his familiar Al Herman-esque got up next closed the first half and looked the house behind in amazement and sufficiently to depart to solid applause.

Curline Tilton's revue closed the first half, replacing the programed Leon Errol who evidently couldn't make it, doubling as he is from the Broadway. Errol's not the only one doubting this week. Jimmie Lucas was out to close, and the appearance of the show also fifty-fifty with the Hamilton.

Opening after intermission came Buster Banton, the corpulent and Jacques Hays, the slender, and joined fun at themselves and each other to good results. Miss Hays' double voice business, however, should not be overlooked on that ground for

It is indeed an important entertaining and telling factor.

Leon Errol then came and proved a revelation to the 14th streeters. Al James, the butler improves with repetition and is an excellent foil for his inebriated guest's quips. Jimmie Lucas was next to closing, assisted by Francine, and won his audience from the start. That business of singing "You're the Only Girl That Made Me Cry" after his medley of original compositions, however, smacks too strongly of sailing under false colors as the author of this, his supposedly newest, composition which really is Fred Fisher's. It's not playing fair, but as for the rest, the act's a study in original out work. The Yiddish version of "Dardanella" rocked the house and forced a comedy speech-let. Lucas display intelligent aptitude also with a few timely nifties he pulled, all concerned with recent local events.

Bessie Clifford, with her art impressions, closed to strict attention and also appeared something new for the locals.

To look at the bill from the audience standpoint the Jefferson is drawing a really "nice" patronage and it is therefore out of order to to project those warning slides against whistling and stamping, not once during the show, but twice, repeating after intermission. The program, too, carries a detailed request to patrons' item about the manner usual in Keith houses of expressing approval and disapproval on whistling and stamping as "disconcerting no matter how well meant."

COLONIAL.

The running at the Colonial was all out of order Tuesday night, according to the program. Two acts scheduled to show in the first half were placed further down after intermission. If the idea were to strengthen, the benefits were negligible; a slow moving show with no one particular act capable of pushing up the average speed that was held throughout.

Dolly Kay, next to closing, had a great chance to tie things in a knot, following 20 minutes of Hermine Rhone. Everything was all set for her, but she failed to reach out and grab it. Up to 10:35, when Miss Kay came on, the show was woefully lacking in "pop," and if someone were going to happen, right then was the time. But, no, the young lady with a boy at the piano started off acceptably, after which came a decided let down, due mostly to material. Also Miss Kay's method of delivery could be improved, as her immediate conception borders on coarseness, and some smoothing of the edges would help considerably. Her one feeble attempt with a dialect number was poorly done and would have been better left alone. It seems safe to say Miss Kay would do well if she'd get away from the snapping of fingers and using the "sharpshooter" idea of hooding, sticking to straight numbers, as the ability is there if it's used right.

Throughout the early part of the evening things went along in the ordinary way with no one seriously disturbing proceedings. Gibson and Connell, No. 3, did very well with their sketch, but took away from the finish by stepping in front of the drop to make a short speech, using an old gag which detracted more than it added.

Amelia opened to half-filled house and needed her five dance at the finish to pull through. Two of the dances preceding that hardly got a ripple. Ed Cleve, following, had to stifle taking bows in order to get back for an encore, and it was well that he did, as it practically saved him.

All of which gave the show a very slow start and left it up to the sketch to put things on a normal plane for the rest of the evening. Haynes and Rodgers made 'em laugh here and there with their talk, but finished lightly at that. The Hackert and Delmar revue, closing intermission, held up interest mostly through the girls and the Woods sisters, who registered with one dance. Mr. Delmar is doing some singing that is superfluous and may be necessary because of changes, but it might be better did he dance instead. His tap dancing is entirely lost through the orchestra cutting loose. Just why so many soft shoe dancers insist on stopping when the orchestra draws out the taps is a mystery. The main idea seems to be to make it look hard and let it be at that or to cover up the deficiencies in the taps. The act did well enough looking good through the clothes and special act, but could stand some fixing in the routine of steps headed the girls. They seem capable of taking care of more than has been given them.

Ed Klee got the second half under way, and this is a boy who at one time must have watched Al Herman work early late and often. It's the same kind of an act that Herman did. Some of the material comes very close to the proverbial border. If Mr. Klee must depend on that and talking to the audience, he's not doing much better.

Miss Rhone followed with her long drawn out semi-act and

CRITICS AND CRITICISMS.

This department was first entitled "The Come-Back." It will remain as above.

This department is open to any one in the profession who wishes to take issue with the criticism of an act, show, play or picture made by any Variety reviewer. Professionals are invited to express their opinion of the critic or the criticism as freely as they may wish. They may be even more free and frank in their comment, if they think it necessary, than was the Variety reviewer in the original criticism. No member of Variety's staff will hold any ill feeling as a result of such expressions of opinion. Letters from lay people will not be published.

Editor Variety:

Danville, Ill., Sept. 13.

As regards criticizing critics, do you think it is right or necessary to mention specific gags or explain bits of business in the review of an act? I know of many instances where acts out of town have appropriated for their own use song titles and gags, etc., belonging to acts received. They thought as long as same were made public through Variety's columns that they had sort of an "unwritten law" right to use same.

I, personally, don't think it is necessary to quote lines used by an act in a criticism, and I feel positive that every subscriber of Variety gets more than his money's worth at present and would continue to were this practice done away with.

Am playing out here where I haven't seen a traffic cop for weeks, and my fingers are so tender I'll never be able to eat in the Automat again.

Best wishes, pro rata.

Fred Allen.

New York, Sept. 17.

Editor Variety:

For the past few weeks I have noticed that you are conducting a

new department under the heading of "Critics and Criticisms." As I understand it this column is used to point out the mistakes of your reviewers.

While reading today's Variety I noticed several blunders in your picture department. As a former newspaper man and picture reviewer, I hereby take the liberty of pointing these out. Whether it is due to the lack of knowledge of the screen on the part of your reviewers, I will not venture to say.

In an unsigned review of the Capitol it is stated Harold Lloyd's picture is "worthy of any billing with any feature, any time." Lord, in reviewing the same picture at the Strand, voices his opinion to the effect that it is below Lloyd's average.

In an unsigned review of the feature "Fully of the Storm Country" it is stated the title of this picture recalls a feature of some six or eight months ago entitled "Toss of the Storm Country." Six or eight years would have been nearer to it. If my memory serves right, this was produced by the Famous Players with Mary Pickford in the title role about that time. Just a little oversight, that's all. **S.A.E.**

had a decidedly restless audience in front of her before finishing. Much cutting down and less business would benefit. Her China girl number helped her along more than anything else, due to the lyrics, mostly of the "wisecrackin'" variety. The act ended fairly well, but 25 minutes is too long to listen to a gal argue with her family over a bean.

Dolly Kay, as mentioned, had a great chance here, but muffed it, and the Nightingale, posing act, closed.

BROADWAY.

This is the third week for Moss Broadway with Keith vaudeville plus a feature picture. Since the change of policy from that of straight pictures and bathing girl spectacles, this house has been backward as compared with the other Moss houses taken into the Keith line-up.

Monday night of this week, however, the lower floor at \$1 top was fairly good. The last four or five rows held but few persons, but the front rows were all filled. It is admitted that the Broadway will take some weeks to adapt itself to the change. If that is meant that the house patrons are not "on" to the policy of big time vaudeville. There was continual strolling in as late as 9:30, showing the switch was not fully known.

Confidence is expressed that the Broadway will accept vaudeville with enthusiasm. The management isn't certain that the present plan of six acts and a feature to the right sort of programme. Within a few weeks a full nine-act bill like the other Keith big timers may be adopted. Such a policy would completely divorce the house from pictures. Prediction that the house will become a "second Hammerstein" has been made. It will not be surprising, therefore, if special attractions in addition to standard turns will eventually find a place in the bill if the old Victoria place is sought. The Broadway has a location which would accept that kind of a show.

Leon Errol headlined. He was the only turn reported doubling, although Herman Timberg was switched from fifth to second for some reason. Errol had no trouble in rapping the show's honors with his always laughable comedy "The Forest." It is claimed that the Broadway's audiences are on a par with any theatre in town. Just the same it can hardly be denied that from the rear of the house it is a strain to catch dialing for the most part. Some of Errol's chatter was muffed. At that he "puffs" some quick stuff that may be ad-libbing. There was no real hit here Monday night. Timberg might have figured the spot too early. In any event he never did get going. He featured a bit of trouble with the orchestra, but that should not have put him out of humor. The exit dance got something, but he did not attempt to take a bow.

Ed and Ethel Conrad following, did well with their offering of "Honey Bunch." Ed's "wop" and Yiddish number drew the best turns. The diminutive couple Hylda Jason and William Haig caught

on nicely in the final spot. The show was just about warming up at that time.

Ward and King (New Acts) took the fifth position assigned on the program by Timberg. Mr. and Mrs. Gordon Wilder opened the show in lively style. New bits have been added and the entire routine of the show is now entirely new. Their daughter is now singing a new number and she does it well. The melody is pretty and the tune is given novelty by the father dancing a shadow during the second chorus.

Perhaps the Broadway audiences have been used to pictures that they aren't used to applause. A stronger show might have caused Monday's bunch to show approval by applauding. The feature shown was "A Splendid Hazard," a wined affair. **Joe.**

REGENT.

What the audience lacked in numbers Tuesday they more than balanced in enthusiasm at Moss Regent, Seventh avenue and 114th street. But as a matter of fact business has been rather disappointing from the start, and the management is looking forward to a change for the better with the passing weeks. Evidently the regulars have not become accustomed to the reserved seat thing and, of course, the slight tilt in the admission scale. Jacob Lowenstein is managing the Regent now, having been promoted to that post from his former position as assistant to Mr. Groth, the previous manager. The latter is taking charge of Moss new Coliseum. Mr. Lowenstein's present aide-de-camp is Floyd P. Demaree.

The Pickfords opened the six-act vaudeville bill with their familiar combination equilibristic-tumbling-jumping routine, and departed to hearty applause. The man is a thorough showman and a past master in playing up his feats and building up the act to a k. e. climax with each succeeding piece of business. The closing wine bottle stunt in "one" got to 'em strong.

No. 2 found Miss White, assisted by Abe Frankl at the Ivorys, singing for Hircos and Raah, who walked out because of dissatisfaction with the early spot. Miss White, however, worked under the programed and announced Hircos and Raah's name, no one in the audience being the wiser. She, therefore, eliminated her usual number playing on her name "White," explaining it to be symmetrical in that every letter represents something she will offer. V for "wop" number. H for Hebrew, I for Irish, etc. Instead, she goes into a four-leaved clover ditty, representing her message of good luck, and proceeds with her character songs in a slightly rearranged routine. Miss White is adept in getting the most out of her stuff and she must, therefore, recognize the weakness of her Irish and wop songs particularly in the gag interludes, most of which fell flat. The Hebrew "Harris From Paris" was really funny, for there she was in her own element and enjoyed her gift to its utmost. The closing "Feather Your Nest" number (Continued on Page 31)

AMONG THE WOMEN.

At the City Center last week the premiere of Marion Davies' picture, "The Heiress," kept a box office line standing so far along Broadway Hugs Hinesfield ought to make a deal with the City of New York to lease one side of the street. Even "Humoresque" did not draw bigger mobs. One had to wait a long while and then sit very high up even to get a peek at Miss Davies in her blonde radiance in the character of "Stephanie," the temperamental debutante who wanted to know everything, be everything and do everything. Naturally such desires kept her and eventually else busy.

The plot of Robert W. Chambers' story centers in a love triangle such as only his passionate pen could frame. He knows the hearts of "Les Femmes Turbulentes" and makes little Marion run the full gamut of emotions from girlhood to womanhood. She is in this role the demure debutante, the dilettante and dabbler in arts and letters in Greenwich Village, the devotee of a sculptor's studio, the dare-devil speeding with him against an express train, and then after the wreck the refugee with him for the night in a cheap country resort hotel. To cover this innocent but thrilling compromise, she marries the young sculptor to be wife in name only. (Carlyle Blackwell, girls, and she doesn't love him!) Mix up this situation with the return of a very dear brother who loves her more than a sister because she is really not his sister but adopted etc., and bring them all together at the artist's Hall of the Gods and see what happens!

As Pallas Athena, Miss Davies, riding in a chariot surrounded by nymphs and satyrs and Roman gods peering her with roses, reminds one of a fairy tale princess. She is divine in a slimy clinging robe of white with long fringes of radiant jewels or tridacents gleaming about her willowy form and a Roman crown of glittering bright set on her head. Not only in this scene does she wear lovely costumes, but throughout the adventures of Stephanie she dresses so richly and harmoniously that every light and shade of photography drops an illusive charm about her person. She is a darling in sports clothes, too, and the last scene shows her all bundled up in the snow.

The direction is good, the settings gorgeous, and Miss Davies glorious.

Constance Binney, the "million-dollar ingenue" according to the report, was a few seasons ago a dancer obscure on the program of a musical comedy. She is now a sure enough star, but quite naive and unspoiled, a spunky little person, round and rosy, who has not yet bobbed her hair. Her hair is a great asset, lustrous, gleamingly brushed, and parted simply in the middle. She wears the simplest gowns, too, in the character of Miss Ireen, the role created with fame in "30 East." The production falls short only in an occasional photographic fault but where for studio work too much of the detail of the original stage business was retained. The charm over to elicit between the stage and cinema is a depth where voices are drowned. Not that the picture as seen at the Rialto was not every way entertaining, but we miss the voices. No one reminiscent of the joys of the play, due principally to the excellent character portrayals backing Miss Binney, can forget the giggling old maid, the gasping of the pair of hapless twins, and the florid elation of the landlady.

Miles of film could not equal these! Miss Binney, of course, registers on her personal appearance. Her native simplicity and poise make her unambiguously, perhaps, an excellent screen actress. As the prim little daughter of a minister, she comes to New York to earn a living singing in the choir. Her manners are quaint and querulous. When she is forced to become a chorus girl for lack of better employment to pay her board bill, she says it is "but a stepping stone," but the nice young man says, "Watch your step." In justice to the screen, it must be said that the real Central Park scenes photographed surpass the painted drops in the second act of the play. The picture affords additional interest by making it possible to show the scene of the theatre, not included in the play. The little chorus girl gets her chance to play the lead on a second notice, and with the cue "Bring on the slave girl!" Constance Binney gets an opportunity to dance through a series of oriental gyrations with bare-foot bliss. She can dance, too!

David Haines might to advantage descend from his artistic throne and work in some day at the Columbia, Incubator of course! He would be surprised to meet himself impersonated, and his whole show, "The Tough Huggers," bartered under title of "The Tough Huggers" by George P. Murphy and company. "The Big Wonder Show" is what Marthy tells his entertainment, and the word is rightly employed, for the succession of scenes incorporated in two acts prove most novel and interesting.

Joe Siegfried might bring Hilts Burke some afternoon, ten and so his New Amsterdam roof garden has been. There is Patsy Lane imitated by Mlle. Hubette, who later assumes the Chinese role in "The Tough Huggers," which is a screen with Murphy donning fantastic frocks as Clara (the part Johnny Howard imitated). Nothing can measure the fun they get out of this burlesque which follows sufficiently the lines of the play to retain some of its splendid situations. Marthy makes a comical vamp and comes on cue to keep the sketch skidding. She says, "When I was young I used to play with jacks, now I play with John."

Douglas Fairbanks and Frances X. Bushman again! The latest thing in matinee show was called at the American river in the person of Ralph Stone, the sweet man the jaded season has introduced. He was tall, with wonderful gray tweed shoulders, white flannel trousers, a Tyrolean smile, wavy pompadour, is everything! Before he did a thing the ladies all wanted to start applauding. Buffingettes pleaded to elicit him something or other, married women cursed their husbands, and we girls! Mercy! What a wonderful leading man he would make! A rocking stone gathers no moss, so this particular Stone ought to stick around Broadway. He could earn a million in no time just looking elegant and signing autographed photographs. He just grinned and some character things, told dilette stories and did some real acting as an old Irish character.

A great contrast in stage cheerfulness came with the Futuristic Revue in which the unwritten law was not to smile. That was left to the audience, for although the Futurists sang very nicely a number of favorite operatic airs, and their company was proportioned of ten gorgeous individuals, their proto change in costume was inexplicable. They popped in and then out again, wearing this and that, and the effect was that of a masquerade ball. There was one statuesque lady who wore a skyblue robe of flowing velvet, who stationed herself before a blue velvet curtain and ordered violin solos consecutively. This music was very pleasant throughout, but if they had worked less painfully and more pleasantly and sensibly, a better feeling would have been established. On pure technical and artistic merits they won a number of encores, but in a house of this size they should have shown more pep than the usual "Futuristic" platform business.

Hart and Brown, on the same bill, were musical instrumentally, not at all particular what they played, and each using most egregiously whenever the other one wanted to change or smoke a cigarette or something. Helene wore a white satin jumper gown and looked pretty enough to stand a strong spot. She had just enough dulcetness remaining to sparkle and enough fines to prove a speaking voice that sounded like dripping honey. Mark Adams and Company, staged a regular "Parade and Portent" sketch which gave a little girl stringophone a good bit. She wore a black dress and black silk stockings with torn little pumps. She was quite simple and plain, and yet managed to dig herself out a chair at the desk in a manner that made her as attractive as any "Futuristic" girl and far more dilette person.

Wanda Lightfoot in "Little Miss Vamp" at the Manhattan, with a lot of little vampires in her company, staged a petite revue that looked something like Atlantic City. At least, the little vamps rolled into the first number in wheel chairs, and a pretty view of the ocean and boardwalk lamp posts flickered in the background. There was a great air of

variability about Wanda's show. She has a personality to be compared only with Frances White. This is suggested by more than the fact that she wears her hair the same—slick and brushed straight back. She wears simple costumes designed wisely to harmonize with her tomboy pranks and the apparatus turns she indulges in when she isn't making faces. Her most attractive number is the military drill in which the girls in white satin military suits drill with some snappy red-coated soldiers. One little lady of Wanda's chorus is so pretty that the pictures will soon kidnap her, or something like her off to where all good-looking chorus girls go who do not become principals. She is dark, with ivory skin, soft chestnut hair, and the most ingenue figure, particularly emphasized in a gray Russian blouse costume in the first number. With this she wears a white Tam o' Shanter and a white fox fur. Again, as a spinster girl with gold hoop dress and black lace veil, and in a black and white evening gown with triangles of jet over the bodice, she looks very charming. Who knows, she may come out alone some day!

Literary Digest "Times of the Day" hints that it would never do for a person wearing a paper suit to go out on a tour. Also "If brevity is the soul of wit, the designer of new gowns must have been some humorist."

Emma Francis (Francis and Kennedy) appears as a spirit sent to earth by Johnny Walker upon summons of an Oulip board. She looks like a frog in a green dress, and later appears in a circus spangled dress to do cart wheels and acrobatic stunts. Miss Francis could choose better camouflage for her act, the cleverest thing she wears being the pink plumes on the heels of her slippers.

Jessie Brown and Effie Weston appear as a sister team singing frankly about how they got together because their partners left them flat! No wonder. But they reform themselves in a way by some numbers, one a Spanish jazz dressed in a couple of yards of red fringe surrounding Miss Weston, and Miss Brown in a white sequin ballet costume with yellow ostrich hat and veil. They do not overdo and are better apart.

Fannie Brice riding in a Ford with W. C. Fields and Ray Donley suggests that the wisest thing for under vamps is a black "Merry Widow" sailor with white and white willow plume. Add to this a black and white striped shirt fitted like a skirt, and even a Ford would choke with laughter.

A different kind of a laugh was provoked when Siegfried "Folies" girls were posed on angels in the clouds. Wings were hitched upon their backs, and dim lights set off fanned the public.

The real possibility as an angel would be Mary Eaton, the fairylike sprite who dances divinely. She should not sing, her dancing is too idealistic to be offset by anything.

Edyle Alda is well able to take care of the singing for Mr. Siegfried's show and paints the prettiest picture in her gypsy number with John Steel.

The "Love Boat" pageant is a regular Ben Ali Huggin spectacle, a selection of the prettiest girls, grouped ingeniously in a delightful compromise of limbs and lights. The old abbi for not wearing any clothes at all is needed for "Creation" in which Eve appears with lovely hair. No wooden legs in the chorus, and the heads of the girls were all so nicely camouflaged with hair and towering headpieces that one couldn't tell.

Valeska Suratt needed only an author to set her right. In "Scarlet," Jack Latt's clever two-act sketch of the underworld, she fairly runs away with herself. At Keith's Riverside Theatre, Valeska as the scarlet lady shocked the matinee ladies purple, but they loved it! There is nothing more attractive than the underworld to women of imagination. The men howled in delight at the travesty, but the women shrieked and shrieked and gasped "M' Gawd! Do they make 'em as bad as that?" (They know better down town.)

The Scarlet Book Room is a cabaret with scarlet walls upon which word pictures quite as terrible as the den itself are sketched. Enter Valeska! She wears a scarlet velvet gown with a train lined in black. The chaplain is black, set at severe angles in a Suratt. She is the vivid vamp, indeed, and keeps the center to sing a low pitched thing about "Everyone Must Care for Someone." After that, she smokes a cigarette, takes a drink, and then the plot is off! There are guns and gags released as terrible and funny in rapid fire as only the henky took world could echo. A real climax slams the curtain down upon the amazed audience's head.

A jail or grave-yard is expected next, but instead the lavender apartment of the vamp is revealed. Here is a clever piece of acting for Valeska, and whether it was the red velvet gown, or the real voice that emanated from the depths of her loom, one could not realize, but every once in a while it seemed Ethel Barrymore in "Bohème" mood was inspiring this performance.

Crime and murder need have their own astral shades to evidence in these red surroundings, but there was real color psychology in the lavender decorations for the second tone of the sketch. Nothing could so have swayed the audience in favor of the sleek-haired scarlet lady as the clean and ethereal lavender color scheme of her apartment. Imagine a divan with beige-cushion. The window curtains are lavender, and white checked with pink velvet side drapes. The window had a real Roman sunshade effect too, and there were flowers blooming in an old fashioned box, surely to indicate that the scarlet lady had a soul and was thing to a few deals.

Her modest temperament again was evidenced in the violet silk quilt she produced to cover up the pseudo husband who sleeps in the decorated (violet lavender). Everything was lavender, it was hypnotizing! Even the fat little rag doll Valeska pumped had a purple checked dress. Quite a touch in her character is added with this doll. The said doll women of lighted intellects often have doll-like or silly clothes to which the instinctive maternal affection. Someone thought it was silly for the man to smile up the rag doll, but it wasn't as not a woman in the audience but loved him for it!

Such simple tricks are played on the stage when a man who knows human nature like Jack Latt gets a chance at it. The only thing not lavender in the scene was Valeska's negligee which was too lovely to conceive and other shades than the divine dripping blends of pink.

Yvette Hugel sang with grace and thrill, trying to please everybody with a medley of old fashioned ragtime, and even operatic airs, all in one session. She tried in using her delicate personality to put over a few gorgeous popular airs that she had just added to her repertory. She cannot afford to be ordinary in the selection of song with a voice that is almost sacred in its beauty. Johnny Donley came out to take an encore with her and they sang "I'm Sorry, Dear," finishing with walloping applause.

Lila Josephine (Josephine A. Henning) is a willowy dancer, and in-between reader, and sang well enough with this combination to take the lead of any musical troupe any day. She is naive and nice, just a dear. In an old fashioned number she poses as a valentine and looks dignified and delicate, dilette personified.

LONDON NOTES.

Continued from Page 2

forced to leave his home before the end of the month is "The Grain of Mustard Seed," which must vacate the Ambassador in favor of Arthur Sinclair and his Irish Players, who will appear in the long promised production of the "White Haired Boy," the production being under the auspices of James Bernard Fagan and A. H. M. Harwood. At the moment it appears as though "The Grain of Mustard Seed" will be condemned to a nomadic life in the suburbs and provinces.

Following on the example of the "The Unknown," "My Old Dutch" has had her clerical matinee at the Lyceum. We are told that the brethren of the black coat went away profoundly impressed, not, however, before one of their number had inflicted a speech of thanks on players and management. The speaker told how a friend of his had actually brought an estranged couple to the theatre—different parts of the house and neither knowing of the other's presence—but at the end of the show they met suddenly face to face in the vestibule where there was a most touching reconciliation. (Hush!) Incidentally "My Old Dutch" is now advertised by a large poster which shows a couple in each other's arms (perhaps taken from a press photograph of the parson's friends). With this touching picture we get the bold legend in huge letters "This Play Will Kill Divorce." That may be so and it is comforting to hear it, but judging from the divorce court reports even in the Long Vacation, the wave of marital reformation is still a few thousand miles from the white cliffs of Dover.

Witt and Stevens have just concluded an extremely successful suburban tour and started on a two months' run around the northern hills. Their "Football Rag" will create a riot in that part of the disastrous island where dogs and football are still the two main things in life.

Punctuality is a great virtue only too often countered by an over-weight of unpunctuality. New Matheson Lang is taking his audience severely to task on this matter and is adopting disciplinary methods for those who refuse to harken to his words. Being fed up with the easy going way in which British audiences, London ones in particular, dawdle over dinner, saunter into stalls or circle, jam the time of day with any acquaintances they may meet on their progress over other people's toes, until at last they find their seats and discover that the first act is about half through, the actor-manager has issued a mandate similar to that old army order "This practice will now cease." In other words if the coffee and liquors should prove too tempting and the tongs turn up after certain rise for "The Wandering Jew" no excuse will be listened to, and the culprit will be shut out until the act is over. The idea is good, but Mr. Lang is behind the foot lights and our sympathy goes out to the front of the house staff whose diplomacy will be badly strained before stalls and circle bow their heads to the yoke.

The commencement of "The Chin Chows" fifth year at His Majesty's was celebrated by new and remarkable costumes for the mannequins, although some of the confections might more aptly and truthfully be described as "suggestions of costume." After the performance the company gathered on the stage and Oscar Asche and Lily Brayton were presented with a huge silver loving cup by the "boys and girls" of the company. The cup being accompanied by an illuminated address couched in word and whimsical Eastern phraseology.

The chief features in the new version of "Big Boy" consist of a series of scenes for Elaine Gray, who it will be remembered walked out just before the opening of the first version, and Fred Kitcher. Visitors to the Hippodrome on K. Lane's opening night were somewhat surprised to find that the thing which went biggest was the comedian's bathing a baby act, an act with which he has been delighting provincial and suburban audiences for years.

In "The New Whirligig" Violet Lorraine will have a new song entitled "My Jingo." Billy Mason will be found as a gambler in a sketch founded on Alfred de Couville's recent book breaking experience—we hope they were all bona breaking heads—and the gorgeous "Temple of Chance" will make way for another elaborate spectacular piece.

When Lupton Lane leaves the Hippodrome for New York and Africa his place will be taken by another member of the Lane family, Wallace to wit, who will make his West End debut in the part which enabled Lupton to ginger up the delightful Johnny Jones.

IF YOU DON'T ADVERTISE IN
VARIETY — DON'T ADVERTISE

APPLE SAUCE.

By O. M. SAMUEL.

"Of course the part is a small one and not worthy of your talents, and the salary not all we'd like to pay, but with your artistry you can—"

"I am not the sort of girl to go out with people I do not know very well, but I felt sure you are not that kind and so—"

"The route does not read as well as it really is. There are a few cuts, it is true, and some of the jumps are not short, yet there is—"

"There is an author mentioned on the program, but the material is practically all my own. The managers like the special author stuff—"

"I am the last guy in the world to kick about where I dress. Lately my health has not been the best though I look—"

"Let 'em play the big towns. Some day they'll find out that most of the population is in the small places, and for national popularity—"

"A lot of people think I'll be a chorus girl who comes down to rehearsal in an automobile. They don't stop to think she might be in pictures or—"

"Actors rave about New York and want to play in the city all the time. Personally, I get very tired after about—"

"We placed these nude girls in our picture because the scenario demanded nudity. We care more for detail than we do for the box office even if—"

"It may occur to you I remain on the stage a trifle long. Some of the actors, too, claim I'm hogging things. It's the people who—"

"Dressing is all right for women and they must have wardrobe, but the public only demands talent from an actor and clothes mean little—"

"The early to bed and early to rise stuff only gets you louseness. You simply have to mingle with the people to get the influence that—"

"House managers' reports never affect us in the office. All the backers know what we can do so why worry about what this or that fellow sends—"

"It's always that way. When somebody who really amounts to something catches us we do our worst show. If you had been around last night—"

"We have been next to closing on all bills we have played on this season. Next year before signing contracts we are going to stipulate—"

"Our firm has given the show business more hits than any two publishers in America. The others may have a bad season but even with the slump—"

"When you come to New York we want you to make our home years. We have an adorable place on Long Island and we'll feel hurt if—"

"We prefer a table d'hôte meal. The price is a secondary matter. It saves the trouble of thinking what to order, you don't have to wait and—"

"Of course, a drawing room has its advantages when traveling, but then, the wife is a democratic little body, preferring to be among—"

"Anything I hate is a cheap skate. I never did let the other fellow pick up a check when I had it, and even now when things are breaking—"

"How can you tell what the people want when audiences are so different. We can never tell how the act is going, whether we'll be a riot or—"

"That stuff about agents taking advantage is overdrawn. Why, if one of my acts offered me more than my regular commission—"

"This little hotel is not so pretentious, it's true, but we prefer it to the big places because it is so homelike, has an intimate air and—"

"Exclusive songs are all right, but where can you get 'em. And

PLAY AND PAY KEITH RULES.

(Continued from page 1.)

and office employees, listened to the talk. They had been invited to attend Tuesday morning at the offices of the Vaudeville Managers' Protective Association for that expressed purpose.

When assembled they were informed a house booked out of the Keith office had contracted for an act, played it on a Thursday matinee (split week), and after its performance had paid off the turn in full for the remainder of the engagement, replacing it with another turn.

This, said Mr. Albee, was not the spirit of the play or pay contract issued by the Keith office—that that contract was intended to read theoretically as "play and pay," that it became a bond between the manager and the artists whereby the manager, once signing, must play the act. The Keith office, Mr. Albee stated, did not intend that any act booked through it should be humiliated by a sudden cancellation that might reflect upon its future, when the matter of justification for such cancellation could possibly only rest with the manager making it.

In brief, the Keith office has decided there shall be no such an item as a "cancellation" in its office following the issuance of a signed contract.

The drastic innovation set forth by the Keith office was preceded with comment by Albee upon the general conditions in vaudeville. He laid stress upon the friendly relations that should exist between the managers and the artists, dwelling upon the consideration the artists are entitled to at the hands of the manager. He mentioned a Keith manager taking a night ride to New York, reaching the Keith headquarters in a tired state, and likened that to acts traveling each week or more often, with the admonition to the managers to bear in mind the physical condition of the artist after these trips.

Following the meeting Mr. Albee expressed surprise the Keith agency commanded the large force appearing at the V. M. P. A. offices. He said he had had no idea there were so many. Mr. Albee mentioned his remarks were directed toward the Keith people only, as he had no jurisdiction over other vaudevillians.

Asked if the Keith office contemplated any action toward acts that "walked out" of bills for one reason or another, he answered the matter had not been taken up; that only three cases of that sort had come before him in the past six months, and he felt quite certain the artists were meeting the managers in the same spirit the managers were displaying.

In seasons gone by, before vaudeville circuits issued play or pay contracts, it was the common thing for many managements to cancel acts after the first show. Some circuits carried a clause in their artists' contracts giving them that right. Other circuits had tricky contract clauses that would cover them.

The "play or pay" contract is a foreign institution in effect over there for years, but never converted into a "play and pay." The final hope of the American vaudeville actor of years ago was that he would live to see the play or pay contract become a vaudeville standard over here. That he would like to see the day a play and pay contract would go into effect was beyond his wildest conjecture.

Then, if you do put out a bank of dough for material it's not long before—"

"I could be popular too if I cared to stay up half the night listening to gab that means nothing, but rushing to the hay is not bad when—"

"Generally take that number a whole octave higher. I have had a dreadful cold that just won't leave me. If you'd heard me sing when—"

"Can't get this manager at all. He's made us out our best songs, stuff that would not offend a child. We're all wrong here but wait until—"

"I mean something to this circuit. Little girl. Up in the office my reports are the last word, and when I say you're the best—"

"We had so many offers we did not know just what to take. At the last minute the man who books this circuit came in and begged us to—"

CON'S FIELDER MAKES HIS HOT MEAT SURE

If Stage Career Fails, There's Millinery.

Akron, Sept. 20.

Dear Chick—

Now that the season is winding up all my wolves are figuring how they are going to hit in the Hot Meat League over the winter and it's a scream to hear some of their plans. Cuthbert, my star fly infielder, is going to do an act in vaudeville with the guy I grabbed from the Bloomer girls and they are busy right now rehearsing it.

The other guy's name is Algy and he used to be a chorus man carrying a shovel in one of the Shubert shows. He claims that he only got 10 fish a week for his bit in those days, but that the graft has become so soft now since the hook was ruled off that he and Cuthbert ought to clean up plenty of jack this winter. I asked him how he lived on it and he said that he made hats for the girls in the troupe and also designed costumes on the side which helped out the bank roll.

Cuthbert is also there with the needle and thread so between them they are a pretty versatile pair and if the act does a nose dive these birds will probably change the routine and open up a millinery shop or take a shot at some other manual labor that will keep Jake Wolf from the door.

The Miner is behaving himself these days and is dreamin' about huntin' all winter. That's about all he does. In the winter he hunts and eats and in the summer their ain't no huntin'. I told him to try and hunt a new arm for next season and also advised him to try and prowl on some game yard for a fresh cougar. He hasn't won a game since those broads left.

He and Algy don't speak and I guess the Miner thinks the world has gone cuckoo with two female impersonators playin' on the same ball club with him. However he'll have something to tell the hay shakers around the old stove in the village grocery this winter and he will probably vote the Republican ticket because the Democrats in Tennessee sure rattified outrages.

At any rate he has put his lamp hat in campher and swears he will never follow a mule or wield a pick again for he is inoculated with the soft life of the ball game. When they first tried to get him away from the anthracite district they had to rope and tie him to get a pair of shoes on his feet and he thought a guy who wore a collar and tie was daffy. Now he's a regular dude. The other day I caught him tearin' up some photos he had took when he first got a suit of ready made clothes. He had a two-gallon egg on that looked as though it was full of rabbits, pigeons and a million other things and the suit resembled Joe Jackson's workin' outfit.

I guess the best we can hope for is to close the first half in this eight club league, but better luck next season.

Your old partner in crime.

Con.

NEWS OF THE DAILIES

(Continued from Page 14.)

Thereafter until the end of the run the exact paragraph that noted the passing of the first week of the engagement continued to be received every week until the close.

Fannie Brice has bought for a dwelling No. 6 West Fifty-second street from Mrs. Eleanor S. Wyckoff. The property is assessed by the city at \$15,000.

The Metropolitan Opera Co. may have a London season next spring according to Assistant Manager Edward Ziegler, who returned this week after a conference with Mr. Thomas Beecham.

Kodakows, member of the technical staff of the Imperial Opera Tokyo, is here studying. He has already inspected the Hippodrome.

The Shuberts announce for the coming season the most extensive plans they have ever undertaken. They have six new theatres building here, one at 59th street and Seventh avenue and the others on 45th and 46th streets. They have taken over or are building other theatres throughout the country, a list of which has been from time to time reported in this paper. To supply these houses they have routed 50 plays. Their allies include William A. Brady, A. H. Woods, Arthur Houston, Scherer & Co., Winthrop

Ames, Oliver Morosco, Comstock & Galt, William Harris, Jr., Wagner and Kemper, George Broadbent, Arthur Hammerstein, Roland West, John D. Williams, Sanger & Jordan, Joe Weber, Lawrence Weber, Lew Fields, G. M. Anderson, Richard Watson Tully, H. H. France, Walter Hart, William Morris, Nora Bayes, Rachel Crothers, Street Walker, Fortune, Gabe, Thomas Dixon, Joseph Galtier, Max Baer, Bohemians, Inc., E. Ray Gorta, Harry Wardell, Salvino & Ross, Charles D. Coburn, George Le Maire, Robert Milton, Walter Hampden, Marc Klaw, Jimmie Hussey, Abraham Levy, Adolph Klabner and the Vanderbilt Producing Co. Among the productions listed and previously announced are Robert Warwick in a new play, Alma Hill and Mary Young as stars. Among their productions will be a new play by Edward Delaney Dunn, called "The Devil Dodger"; "In the Night Watch" by Michael Morton; "His Wife" by Maurice V. Samuels and Pauline Brooks; "The Power of Attorney" by William Wallace Whitehead and John Lang; "The Third Generation" by Harold Hinton; "The Clutch of Circumstances" by Marjorie Benton Cooke; "Dangerous Years" by Edward Locke; "A Friend at Court" by Clinton Stuart; "The Tricksters" by Frederick Arnold Kummer from the story by Horace Fish; "Judith" by Regis Gignoux and Andre Harde; "Lystrata" by Maurice Denney, translated from the French by Virginia Fox Brooks; a musical play called "Napoleonette" by Andre de Lorde and Jean Marcelle from the French; "The Young Victors" dramatized from Daisy Ashford's book by Mrs. George Norman and Margaret MacKenzie; a new play by the Haltons, entitled "Madame Mito"; "The Skin Game" by John Galsworthy; a musical version of "Girls" by Henry Payson Dawst; "The Claw" by Henri Bernstein, adapted from the French play, "La Griffe" by Edward Delaney Dunn and "Yesterday" an opera with score by Reginald A. Koven. In conjunction with the United Plays, Inc., the Messrs. Shubert will stage the following musical productions: "The Rose of Stamboul" by Leo Fall; "The Last Waltz" by Oscar Straus; "Three Old Maids" by Walter Kollo; "The Lady in Ermine" by Jean Gilbert; "Madame Puck" by Walter Kollo; "The Lady in Evening Dress" by Walter Kollo; "Her Highness the Dancer" by Walter Kollo; "The Nightingale" by Leo Fall; "Love's First Dream" by Jean Gilbert; "The Grass Widow" by Leo Bloch; "Bon No. 1" by Victor Hollander; "The Favorite" by Robert Stolt; "The Man Without a Past" by Ludwig Friedmann; "Love in the Snow" by Rudolf Benatzky; "The Madcap Countess" by Walter Kollo; "A Night in Paradise" by Walter Kollo; "A Wife of Lute" by Max Gabriel; "The Prettiest of Them All" by Jean Gilbert; "A Trip to Hapsburg" by Jean Gilbert, and "The Duke in Love" by Jean Gilbert.

Both "The Century Review" and "The Midnight Rounders" on the Century Promenade are ultimately destined for tours, starting next spring. The Messrs. Shubert announce that the policy of the Century Promenade will continue along the lines as originally mapped out. As for the Greater New York theatres of the firm this announcement is made. The season at the Century Theatre will open early in October with Comstock & Galt's production of "Mecca." The Astor begins its season in October when A. H. Bernstein's "The Century Review" and "The Midnight Rounders" on the Century Promenade are ultimately destined for tours, starting next spring. The Messrs. Shubert announce that the policy of the Century Promenade will continue along the lines as originally mapped out. As for the Greater New York theatres of the firm this announcement is made. The season at the Century Theatre will open early in October with Comstock & Galt's production of "Mecca." The Astor begins its season in October when A. H. 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MAJESTIC, CHICAGO.

Chicago, Sept. 12.

Sophie Tucker was the star of a regular home-coming here. And when they come home here they come home. For two years the town's own appropriated child had been in for climes, in wild lands, in naughty cafes and over the foreign capitals of the Keith circuit. The chubby mamma, who used to do 10 and 15 weeks a season in local vaudeville and the rest of the time in local cabarets and musical comedy, had been missed, except that 40 per cent. of the live ones in Robinson's and a little better than that in the Benet Arts are Chicagoans.

Anyway, a crash and a clatter of applause greeted the rise of her curtain on the striped set that looks like a cozy corner in the N. Y. A. club. She wasn't on. She had the last hand got the ovation. When Sophie wafted in with a butter to take her new for honors there was a deafening and enduring canister. I own to her working clothes, she showed something like a 40-pound fallaway since last here, and she looked all to the pink and prime. She snipped and jangled and thrilled through seven numbers, with a sparkling interlude by her perfect band while changing to the butterfly drag evocation that cost her more than she used to get in burlesque in a season. Sophie's after-buttery expander for her. Again and again she was recalled, until she had to go back to "Home of Washington Square" for another encore. One more hand and she would have been driven to "Turdumelle." Flowers, whistling, hysterical clapping—a lot of stuff as strange in the Majestic as a bass drum in a cathedral—marked her coming, her staying and her going. It was warm hearted and heart warming. Nobody else in the entire realm of entertainment gets that kind of homage here from the public at large, for it is a mingling of sentiment with admiration and affection with appreciation.

Until Miss Tucker appeared there had been scandalously little upsurge. The bill started cold, and in spots was frozen in. Texas and Walker opened, a row spinner and a girl on pretty late because of two pictures this team had a better chance than a daily fails to the ice-breaker. They worked in "one" and got almost nothing until a whirlwind jump at the end, which got the fans a hand for a bow. Mufen and Currell, quaint tumbler and jester, were not so much hurt by the extraordinary sparsity of the house, which mailed many a nifty. These men are subtle and fast. Perhaps if they worked in character instead of in Texas they might be able to point their whimsies better. They deserved far more than they reaped, as vaudeville merit goes.

The De Wolf Girls, who swept the State-Lake a couple of weeks ago, all but perished here. The changes were great and becoming, and they jockeyed like experts for the laws and hands, but it was a bust. They had to throw in their regular encore number gratis, and for regular chorus Howard, the eccentric little bird-headed low comic, assisted by a classy and beautiful girl (Victoria Cole) and a tall man programmed as Donald Roberts, though there was another Donald Roberts hereabouts, tried to force laughs that used to be surefire, and they failed. The tall man is an excellent dancer, though of unusual type for billed work that he can do. The finish was a blunder.

Harriet and Marie McDowell came next to Miss Tucker toward landing something. The younger girl has a heavenly soprano showing temperament, exuberant spirit, training and radiantly easy control. The older and larger of the couple is a contralto of power, though not always as melodious as her sister. Their production is a gem, worked with a gold mesh that centers in a dip in "one" when working below it and as a corollary for standard numbers when the little one answered back of it in two perfect vocal numbers. These performers showed little vaudeville technique, though their settings were marvelous. They attacked the audience time a la Lawrence or Chaouqua, and some of their selections were all wrong, notably "Annie Laurie," as a contralto solo after the big duet had been capped, and a low but with the very end all out of tune with the picture and the impression and hitting a moment when the house might have warmed. As it was the McDowells left a very favorable memory, and at times, especially when the soprano was in high draw notable hands.

Hughes and Debrau is a new but old style two-men blackface thing, straight man and skinny comic with big shoes, using a lot of Jim Madison getting some laughs, showing a brief eccentric dance and a song that was two choruses too long and skipping from one gag and subject to another via the "Oh, by the way" route. Both are never entirely mine. And this one was far from a failure. But it lacked novelty except in the comedian's entrance shivering with fear after a pistol shot off stage, at which time he showed some strong quivers from head to toe and some funny business with a trembling cgar. The material is terrible, the comedian is vomiting, the straight man is just a straight man. Two bows. Hilo

La Bergere and her posing dogs (white) went on to a disappearing crowd and finished all alone.

PALACE, CHICAGO.

Chicago, Sept. 12.

House only half filled at the matinee. Fritz Schell as a headline failed to create a box office rush, nor does the show as it stands up this week promise one of those sensations that sometimes come of a solid bill of great entertainment regardless of "names."

Bill Robinson, a colored entertainer from local cafes, worked next to closing, though billed earlier. Robinson used little or no make-up, but he used plenty of ego, too frequently prolonging his bits with "My impression of" and "My idea of," etc. He addressed remarks to the audience and to the spotlight man that were ad lib and not in the best of discretion. He cared in nothing, merely singing and dancing and getting applause when he booped violently. A dash of diffidence would have helped the impression, as the audience gave him no reception warranting his free-and-easy intimacy with it.

"Hello Husband," by William Anthony McGuire, a local author, featuring Laura McGuire, his wife, played with three plants and in show stuff, all about producing a bedroom farce. Mrs. McGuire is pleasant and the support was fair, with names not billed except for Hamilton Christy as the young husband.

The show opens with one of the spiciest tunes in the business, Mary and Mary with a hoop novelty that for ten minutes takes away the breath. This was smartly Paul and Palet, with nearly every known musical instrument and a few of their own invention, added the dance period as best. This pair were formerly known as Gallatin and Kim. Now they work in clown, but use the same run. Miss Schell sang the customary Schell change and got the customary Schell patter-patter reception and mild, polite applause.

Bob Murphy and Elmore White and Victor Moore and Emma Littlefield shared the first honors—the Murphy and White got the best bang applause and Moore and Littlefield got the wow laughs. Last time Moore played here Miss Littlefield was out as the aged vehicle, "Change Your Act," and her return strengthens it considerably. Murphy, always a favorite here, knocked it a further out of a string of songs in his powerful and energetic delivery. Elmore White at the piano, accompanying, singing a d partner, repeated here his ballad, the end but selling affair that these boys wrote and marketed. For a finale they did a fifty-fifty campaign song, neither fish, Republican, flesh nor Democrat, but an applause wallop as done out of the depths of Murphy's diaphragm. That boy has a kick for fun.

Ray and Arthur juggled and broke plates and closed to the remaining few, a real old time turn for the spot.

KEDIE, CHICAGO.

Chicago, Sept. 12.

One weak turn ruined a fine small time bill at the Kedzie the second half. The show had two standard big time acts and three good enough for big time. Joe Barry ran away with all honors of the bill and had to come out and make a speech in order to stop the racket. This black-face got 'em right off the go and his tantalizing mode of putting over his songs and gags made the audience beg for more. Barry is of big time class, and was last seen here at the State-Lake.

The Century Renarders, another big time, followed Barry. There are five men in cowboy attire with special set in full. They play everything from an accordion to a bass viol and sure do play these instruments. They also give an impression of an old-time school act and finish with "The Livery Stable Blues" playing like five maniacs. The act closed the show and held the audience.

Love and Wilbur, man and woman, acrobatic act, opened the show very nicely and could do the same on any bill. George and May De Gira came next but had a hard time of it. The male member does a "drunk" character, but this style of character does not seem to go here. He is a clever performer and is worthy of a better vehicle. The women sing and dance and make five changes. Payton and Loom, two boys, started show but mopped up later. They come out in hunting costumes, one doing Jew, other straight. With a few minor changes this act could hold down an early spot on the two-day. Harry Bond and Company, in a mole-dramatic sketch with bits of comedy took the audience. The theme is very well handled and took several curtains.

EMPRESS, CHICAGO.

Chicago, Sept. 12.

The second half bill at this snappy South Side theatre, where acts at full salaries used to pay better than five at "cuts" in many rival stands in this section, is of the usual speed and standard, a solidly satisfactory show.

Noveletta Ives, intricate and en-

tertaining stuff on the rings, goes for an appetizer and goes well. Frank Morrell, after retirement of some months through illness in the South, reappears with Hazel La Mar (the new Mrs. Morrell), who has a voice of operatic tendencies as displayed in a high G number. Morrell looks a bit worn yet and stands at times with the assistance of the piano, but he will soon be sure on his underpinnings again. His powerful and winning voice needs no convalescence or recovery. He got a fine reception, and in "Dear Old Girl" and "Honeydew" he took home his old-style applause.

"Number Please" rounded like a girl act or a sketch, but it was a man and girl in a fast little farce with a couple of numbers. The girl worked at White City, nearby, this summer. It looks like an acceptable W. V. M. A. act. Lane and Harper gave the principal big time touch to the show. The man is a good looking comedian and warbler, very dark of hair. The girl is an Auburn-haired Fifth Avenue beauty with a figure that they seemed to appreciate in the stockyards district though they don't seem any like it among the husky damsels thereabouts. She is built like a thoroughbred, and frank discussion of her physical lines is justified because no one could be much more frank in dealing with it than she herself. They open with a manicure bit at an illuminated table in a coastal setting that bespeaks the same class that the whole turn typifies. The material thereafter rambles and what they get out of it is all their own and owing to any assistance from it. They took the house easily.

Edwina that comes and foxy xylophonist and showman, who can do so much with his multiple little hammers, his hair his feet and his eloquent eyes, vocal the audience on and wraps it out and left it pointing. With such limited stage resources this bird certainly comes forth a lot of entertainment, applause and fun. The Dynamic Trio, electrical pros thrillers and comics, closed to a buzz of attention and a 100 per cent. stay-in at the final show Sunday night.

McVICKER'S, CHICAGO.

Chicago, Sept. 12.

A corking good Low Bill opened here this week. The fruit with these early morning shows are that the acts baffle the audience because they don't get the drift of some of the gags. For instance, with Wellington and Sylvia, who open the show in a novel juggling routine, the male member has a good line of talk, but should eliminate the forceful method he uses in putting over his gags. He tells the patrons that "They are a lot of hooters, they are so still," and again he states, "I know you're out there, but don't know where you are sitting." This performer is a good showman and should be too good to insult the intelligence of those that pay. He works very hard at different tricks and does a very good opening act. He is ably assisted by a very pretty miss who is somewhat of a crayon artist.

Evelyn White, a tall, slender young woman, whistles her way through and closes by whistling "Columbia, the Gem of the Ocean." This brought rounds of applause, but she did not take an encore. Neville and Bruckway, with a scene laid in Alaska, put over some wartime material which did very well. One member is dressed as a sailor boy doing blackface, and the straight man is an officer of the aviation section of the Marine Corps. Their material is well written and they put their stuff over with a spectacular finish. Willard and Jones followed. The act is a good one for this time, but if they want to climb the ladder to the big time they should get together and sing some harmony songs, for they both are real singers and can harmonize. Jones' stories are a little too long, but he puts them over. The act registered.

Perry Taylor is very amateurish in his talk while doing ledgerboard, but he does put over some high grade tricks. The next act to follow, Cecil Grey and Co., was very mysterious as to what was their being to. The act opens with piano on stage and a person sitting on the piano and one who plays the piano. The person who sits on the piano is dressed like a man, but has all the action of a woman. The piano player, who is dressed like a woman, has all the action of a man. They both sing several numbers. The person dressed as a man walks off stage and comes back as a stately blonde, and with a high-pitched soprano voice sings "Kinmet." They both bow, pulling off their wigs. They have their hair cut and look like men with husky voices. Still, it's a mystery. Keating and Ross, two stiff, full of cop persons, made 'em like it. Miss Keating works like it meant every thing and every one loved her Ross sings some nifty songs, using the high cost of everything as the theme, and they who go d applaud. Odina and her boys closed the show. This is their first appearance on the small time around here.

STRIKE SETTLEMENT.

(Continued from Page 9.)

performances pay \$5 or \$6 per man according to admission scale.

Here are some of the extra charges:

Chorus girl contest, song publisher's contest, amateur performances, or any service of like character in connection with current attraction extra, per day, \$1.00.

When members are required to appear in full dress or Tuxedo, they shall be paid extra per week or less \$2.00.

This also applies to fancy dress furnished by employer.

If a member is required to play two (2) or more instruments he shall receive extra for such service, per day, \$2.00.

For theatres playing combinations the charge for playing another instrument than that for which engaged shall be Two (\$2.00) Dollars extra per performance, leader excepted.

For m.d.night shows where the admission does not exceed \$2.00, the charge shall be \$3.00.

Where admission does not exceed \$1.00, \$12.00.

Leader double.

Three Hours Only.

Performance limited to three (3) consecutive hours. Organist or pianist alone, same as leader.

Orders to engage extra men, to dispense with the services of orchestra, individual members thereof, extra men, or any order of importance shall be transmitted by the employer to the leader in writing.

On engagements of less than ten (10) weeks the contractor shall pay to double bass player two (\$2.00) dollars extra for carrying bass with in city limits, three (\$3.00) dollars outside city limits and one (\$1.00) dollar for each rehearsal. Contractor to charge for this in addition to all other charges.

On all engagements lasting one week or more Harpist to receive extra per week, \$5.00.

Playing for exhibiting pictures by Film Companies to Exhibitors only, not to exceed three hours, per man \$7.00.

Extra for leader or contractor, per man \$1.00.

Overtime, per man, per half hour, \$1.00.

War tax shall not be considered in the calculation of any scale.

CHICAGO JUVENES.

Chicago, Sept. 12.

Stuart N. Lake has filed papers, through his attorney, Ben H. Ehrlich, for divorce from his wife, Lillian Clarke, a chorus girl, charging her with desertion. Ehrlich also filed papers in behalf of Helen Gertrude Raparowitz, a coryphée with the "Passing Show," charging her husband, George A. Raparowitz, with a statutory charge.

CHICAGO NOTES.

Chicago, Sept. 12.

Gus Sun arrived in Chicago this week, to confer with Conny Holmes, his mid-West manager. He will also interview 10 per cent. agents in regard to bookings. The agents' names were not disclosed.

"The French Froule" showing in Minneapolis, last week played to \$12,574.60. The show is owned by Thomas Beatty, a local theatre owner.

P. M. Barnes, Inc., has filed three suits against Laura Gough for breach of contracts. Damages to the amount of \$300 are asked in one suit and the other two suits are for \$500 each.

Edith Marsh of the W. M. V. A. will take charge of the amusement end of the Town Hall Exposition which is being held at Mitchell, South Dakota.

E. H. Bitner, general manager for Leo Felt Music Company, arrived in Chicago this week to confer with his local manager, Rocco Vozzi.

Mark Morris, former manager of Fred Fisher Music Company, handed in his resignation last week. It was accepted. Fred Steele from the fiction office of the same firm will take over the management of the local office.

Ced. William Roche, manager of the Palace Music Hall, was the only member of show business who sat alongside Mayor Thompson awaiting the election returns during the primaries at the City Hall.

Marc Lockman has returned to Chicago after a year's absence, during which time he acted as dramatic and photo play editor of the "Times Herald" in Dallas, Texas. Lockman has joined the editorial staff of the Chicago "Daily Journal." He was formerly connected with the publicity and box office departments of the Shubert and Jun. J. Lewis & Schaefer organizations in Chicago.

IF
YOU
DON'T
ADVERTISE
IN
"VARIETY"
DON'T
ADVERTISE

SPORTS

Abel Atter has fortified himself with a bankroll of at least \$100,000. It has been pointed out before that Atter was bounding the ropes for several runs in his favor, but that the gross reached the six figures was not generally thought until the former featherweight champion commenced to make investments. One of his best was placing \$20,000 in the Duke Ruth film "Hoodin' Home," now showing at the Madison Square Garden. Another investment in a commercial enterprise did not turn out so well, but the Duke film bit will more than even that up. Atter has not been so fortunate since retiring, but he was always enterprising and that he was able at last to locate himself and know enough to quit when he got it will please Abel's friends.

The short career of Johnny Dundee as an actor was funny in a way. Dundee lost the division last week to Welling at the Garden, but the dope on that fight seemed to be that both boys were wary of the 15-round route and laid up accordingly until the bout dissolved, as did the three others the same evening at the Garden. Dundee got a good piece of change for the fracas. Before that he was receiving \$300 weekly as an actor with Jimmy Hummer's show "Tattle Tales." Dundee owns 50 per cent of that show. All he had to do as an actor was to allow Jimmy to punch him in the final act of the piece. Jimmy tried, but seldom landed a punch, and Dundee vowed that was particularly soft for him, and to be paid for it, too. Almost anyone could have induced Johnny to stand for the same thing just for the exercise, without paying. But acting broke up Dundee's fighting condition and it's questionable everything else considered if he was just fit last week when fighting Welling. Stage acting has ruined more than one fighter's ambition. For a pugilist of rep like Dundee and the others, it's too easy for them and there's too much money in the job. They are devoted to the environments and lights. Then now, they are neither fighters nor actors. Jim Corbett is the exception, perhaps. But Corbett was the first of the big men to discover he had a head and that a bank account did him more good than a sound condition. Corbett set a great example for the fighting fraternity. From his day to this may be traced the commercialism and hardheadedness of the fighting man who has made battle a by-product of late years, not a pleasure party with drinking in between fights.

Now comes another clump for acting. Johnny Kilbane, the featherweight title holder, from his home in Cleveland, writes he is going to enter vaudeville with "Johnny Kilbane's Revue." There will be five people in the team. Duane Johnson and Everett the Vaudeville trio, and James J. Morrison. He also wrote the piece. Kilbane is his old self, still from the old ringster's method in vaudeville. In a recent issue, instructive and interesting, is a pretty moment of comedy. The champion describes Kilbane as another fighter with a head, and the champion as he will put over something worth while as a team, with his reputation to back it up. Known as one of the best boxers of all time, Kilbane enjoys a certain popularity because he has even gone out of his class to beat heavier men. Frequently panned for stalling to build the title, that was hardly anything against him, for no one at his fighting weight ever beat him. He gave plenty a chance, and if poking marks among them why should he be blamed. If anything it was in his favor. He fought Rocky McFarland and Benny Leonard in his time, but out of his class. Kilbane some years ago married and with a family to provide for he was entitled to secure all he could possibly get out of the ring. The same head that made him a successful fighter will probably make a winning act in vaudeville and he will find time for "Johnny Kilbane" is a good drawing name.

A baseball war involving the three clubs in greater New York is brewing above the horizon as the end of the season approaches. At the present writing Brooklyn seems the likely pennant winner in the National League with the Yankees practically out of it in the American. This means that the Yankees and Giants will want to stage a city series, which would crimp Squire Riddick's world series games across

the bridge. A series between the Yankees and Giants would outdraw a world series in Brooklyn no matter who opposed the Robins. The players of the New York teams are visualizing large, luscious gobos of dough as a result of the big seating capacity at the Polo Grounds where all the games could be played, and though the admission scale would be less than world series prices, the Yankees-Giants games would realize bigger returns.

Another factor that enters into the matter is the new rule which allows the first three teams in each league to share in the world series dough. This would be more than rubbing it in, but members of the Giants and Yankees insist that they are within their rights in demanding that their respective club owners arrange their series regardless of the feelings of Squire Riddick. The matter will be thrashed out by the league heads, but if it isn't gone through with there will be a concerted stop from players and fans who are insisting upon seeing their favorites in action. Duke Ruth has made as many new friends for the American Leaguers that the Polo Grounds would be taxed to capacity in any event. Add to those the regular ticket partitions and you have a picture that is enough to make any owner a year half player look his lips in contemplated rupture.

Paris, Sept. 12. During the recent boxing match held on the sands of Deauville the wives of Wells, Journe and Julliard were present and did not fail to join in applause for their spouses and to call out good advice. After the bout for the championship of France, between Julliard and Bonaventura, Madame Julliard remained at the side of the ring, through the whole fight and when her husband threw up the sponge she rushed forward to him as he retired covered with blood, and kissed him.

Localised boxing was resumed in New York last week after a lapse of two years. Under the new Walker law bouts of 15 rounds length to a decision are permitted again and it was the first show of that kind since 1900 that ushered in the new regime at Madison Square Garden under the direction of Tex Rickard who recently acquired the famous arena under lease in association with the Ringlings. For the premiere the Garden was given a new coat of paint and the entire interior given a dressing up. If there is a doubt about the popularity of the bare sport in Manhattan the attendance settled it for the big place held a capacity crowd. Prices ranged from \$10 ringside downward. The big gate was drawn down the failure of the first planned card to materialize. There were no stellar principals in the ring, except when three champions were introduced—Jack Dempsey, Georges Carpentier and Benoni Lomax. The long promised bout between the last two named is undoubtedly expected to materialize within the Garden for Rickard stands as the leader in the promotion of the fight. The sale of tickets was a snap and the boxers or lookers are out of their seats in minutes. Practically every well-known sporting dandy and a good number of theatrical celebrities attended and there was a fair number of women present.

The card was headed by Johnny Dundee and Joe Welling, the latter, a former champion who fought in 1928, about five pounds heavier than the jumping jack "South Wop." The judges agreed on Welling as the victor, a decision not altogether agreed with, for Dundee was the favorite. Johnny got in the most points but found was his chance of winning by hogging and holding. He was perhaps more disappointed than anyone in the Garden. Welling himself seemed surprised at the result. Dundee but recently quit Jimmy Hummer's "Tattle Tales" the scrappy appearing there in one scene, a boxing bit. He humorously remarked that he would stick with the show because he had a sucker in Hummer (meaning sparring with him in the show). Apparently Dundee rested into battle without enough, aiming for it in his usual style to resort to holding. Dundee has a piece of the Hummer show. He is verily interested outside the ring (style being the possession of at least one winning throughbred horse ("War Hawk").

The semi-final brought together Young Andy Chaney of Baltimore

and Tommy Nobel of England, who boxed for 10 rounds. Chaney won the decision and there was no doubt as to his superiority. It was Nobel's premiere on this side. Tommy sized up as a willing lad and Chaney knew he was in a fight, but the Briton's punches lacked steam. The bout was a fair featherweight scrap. Both men weighed 125 pounds.

The best bout of the evening was provided by Joe Benjamin of California, one of the new boys in the Gibson stable, and Pete Hartley of New York. Pete tried hard, but the class and cleverness of Benjamin stood out throughout the 10 rounds and he won the decision, easily winning a majority of rounds. Joe had the crowd standing a couple of times and it looked as though Hartley was due for a rap.

The judges were Billy Muldoon and Charlie Thorley. The referees were Billy Brown, Louis White (son of the late Charles White) and Ed McFarland. Tex dispensed with the usual "wop" band used in the Garden affairs and engaged the rock colored Tim Dwyer band. It was an easy engagement for the jazz players.

It was announced last week by the New York State Racing Commission that the Carpentier-Lomax bout planned for Elstree field and the Dempsey-Bonaventura match fixed for the next Garden show, had been postponed. The commission stated that it did not believe that those bouts offered "the best money of a trial and test of the boxing art at the present time."

Duke Ruth and Jack Dempsey are

mentioned as the feature attractions in a traveling theatrical athletic carnival which Tex Rickard is reported as about to promote this winter. Ruth has signed contracts to play ten games of baseball, in Cuba at a reported salary of \$1,000 a game. Following his return to the States the athletic attraction will be produced. Jack Johnson, who was sentenced to imprisonment in Joliet prison, is reported as deluged with offers from burlesque and theatrical companies. The tip has gone out Johnson is to be pardoned. He is considered a tremendous drawing card despite his checkered career. The Dempsey-Ruth combination is supposed to be the strongest athletic feature ever shown, each being a world's champion in his respective profession.

At the time Ray Chapman was struck on the head by a pitched ball thrown by Carl Mays, Variety carried an exclusive sports story, written by O. M. Hummel, its New Orleans correspondent, stating that the speaker would place Joe Sewell, a Southern League player, in Chapman's place. Hummel, then in New York came in for considerable kidding from the "wise ones" along Broadway and at the Friars for the supposedly foolish prediction. Events have proved it correct, for Joe Sewell is now playing regularly at short with the Indians, slugging the ball, running bases like a demon, plunging the hole caused by the death of the former great infielder of the Cleveland club and putting the tears back in the running for the pennant.

CABARET

Maxine's reopened Monday with a new revue, after having been closed over the summer, for the first time since the Julius Keller group operated that dining room. "Maxine's" has a name and if a name in the restaurant business is new worth anything, Maxine's should draw with its new show.

Derry Like is has a nice little revue as a feature. It has five principals and six chorus girls. There are three neat numbers and a novelty for an audience hit and another quite brand new in the cabaret line. That is the finale of the show which runs about 25 minutes without stopping. It is a "having tank" song with the girls carrying little saving tanks which they hold out to the diners, singing that they want them to help save their pennies. It looks like the last money getting number chorus girls ever had while on the floor. Nearly everyone, up some runs into the tanks and while the tank cash evening may be small, it must swell the girls' gains for the week. The other audience hit is a hair curling song with the girls curling combs, asking the boys to help if they don't want their hair curled. Then the girls comb the hair of the men. They can make it all music or prose, plucking and everything of Maxine's is perfectly in tune with the emphasis on the money and the money on the "T" of the girls who do the curling. The setting is a very simple stage, with a screen on the left, the curtains are a simple drawing of it forward the screen on a horizontal as the girls sing.

Joe Carbone is back again, with a new song, dancing, and with a number of new songs for the evening. An on-stage scene of Carbone's is a scene in which he takes his girl out and must somehow, during the evening, make the girl to question for him as she disappears and different parts of a restaurant. Carbone, since that time, having been up against it. He always figures it that way when taking out a dame. One of two men him up three at different times when he likes, saying they were overplaying the limit. The toughest thing about taking girls to tip for meals, etc., is when you hand a girl change without knowing there are two or three half dollars among it. Otherwise the girl sets forth a painful truth very amusingly and Mr. Carbone sings it well.

Katy Walsh is again a petting with her music and attractiveness set off by two or three splendid gowns. Ethel Barnes is the prima donna, a sweet looking girl with a nice voice that the orchestra should remember is not a megaphone when playing her numbers. The Maxine orchestra by the way, the first time there for that consideration, is a splendid dance playing crowd.

Vernon is the star dancer on her back doing just one dance and singing while doing it. The management probably got Vernon cheaper

through permitting her to sing, but that girl can dance and sing better than the other two dancers who don't sing at all, excepting Marilyn Miller who is just as much mistaken about her voice. Ruth does have a dance she does very well using Russian steps. Ruth looks good besides.

And then the Maxine chorus girls. Most of them were there before. There are some autos in town that if standing still and given a kick would run right down to Maxine's without a driver. It may be the restaurant or it may be the "Violet Bratton," the red head, makes the old place look natural with her presence now more. Then there are Eva Moxie, Lily Lambert, Alice Grant, Ethel Barnes and Donna Harris, all pretty maidens who work well and have been nicely drilled by Earl Lindsay.

It is a good show to take a chance on in the face of Prohibition, and Maxine's should draw all of its old business through it.

Paul Whiteman, the leader of the band which bears his name and that second Wednesday night at the Palais Royal, is a culture man and a graduate of Columbia University. His expedition in Hale River, was sent to the University of Illinois where he built up a college band that has considerable fame in western, society circles. The fact that his musicians are college men is a big, serious and considerable thing to have, especially in the Palais Royal, where Broadway. There also, maintaining next to the Coast where he acquired the first taste "The Wop" and was very popular as a leader at the Palais Royal. He has written several songs, one being "Mama Mambo" for Harlan Ross. When joining Whiteman's band he brought the leader a violinist and Marshall Newton, the director, together. Neff thought the band as good as offered to lead them \$5,000 to an east. "Just get a job—your last job," Neff told them. Whiteman, however, came on with a hotel firm and played at the Clubhouse, Atlantic City, all summer, attracting attention from all the visiting theatrical managers. The Shuberts and others made them offers.

The Century Roof has something of a card in its restaurant and dinner. Meals are served there a few evenings on the balcony overlooking Central Park. On cool nights service is given for the 7 o'clock dinner time inside the enclosure, adjoining the dancing floor. Caterer Katz is dishing up a very good brand of food and it is a coming attraction. No charge is made to the dining part nor is it necessary to see the first show if eating there.

John Wagner is reported to have disposed of his partnership interest in the Rosenweber's ventures to his partner, Fisher. Mr. Wagner is presently entering into the automobile

business. The former Rosenweber restaurant organization, one of the best in the city, was badly broken up when the dry act happened. Several of the Rosenweber managers have since then started in business for themselves. Three or four were operating road houses during the summer.

Chateau Laurier at City Island closed Labor Day, very early for the Friarham road. The place got some money over the summer and they didn't want to put any of it back speculating on September weather.

Dickson and Hyson, dancing at the Palais Royal, where they will be the only entertainers have a guarantee of \$1,500 weekly, according to report, with one-half of all concert charges to be placed against it. The Palais Royal is paying \$1,250 a week for its band this season, the highest figure it has reached for that department.

Bongiovanni's, one of the few cabarets in Pittsburgh, has engaged a local orchestra at a record price. The proprietor has had various orchestras at his place, including several from out-of-town, but he has now rounded together some of the city's best musicians, and under the name of the orchestra they are drawing increased attendance at the cabaret. The price said to be in the neighborhood of \$1,000 a week, is above anything that Bongiovanni has put to any orchestra, local or out-of-town.

Cos Hill's "Bringing Up Father" company opened this week at the Opera House, Amsterdam, N. Y. Mark Hart has the Pete Curley role of "Father" while Harriette Blane plays "Mother." Emily Seymour is a dancer.

Alma Simpson, American singer just back from a concert tour in South America, will make her first appearance in the States since her return at Carnegie Hall, Oct. 2. She proposes to introduce a group of Argentine folk songs in the native dialect.

Charles H. Childs, brother-in-law of Nellie Hutcheon, was injured in the Wall Street explosion. He was taken to the Broad Street Hospital with a broken arm and scalp wounds.

BILLS NEXT WEEK.

Continued from Page 2.

Bill	Author	Subject
House Bill 10,000	Wells	Welfare of the poor
House Bill 10,001	Wells	Welfare of the poor
House Bill 10,002	Wells	Welfare of the poor
House Bill 10,003	Wells	Welfare of the poor
House Bill 10,004	Wells	Welfare of the poor
House Bill 10,005	Wells	Welfare of the poor
House Bill 10,006	Wells	Welfare of the poor
House Bill 10,007	Wells	Welfare of the poor
House Bill 10,008	Wells	Welfare of the poor
House Bill 10,009	Wells	Welfare of the poor
House Bill 10,010	Wells	Welfare of the poor
House Bill 10,011	Wells	Welfare of the poor
House Bill 10,012	Wells	Welfare of the poor
House Bill 10,013	Wells	Welfare of the poor
House Bill 10,014	Wells	Welfare of the poor
House Bill 10,015	Wells	Welfare of the poor
House Bill 10,016	Wells	Welfare of the poor
House Bill 10,017	Wells	Welfare of the poor
House Bill 10,018	Wells	Welfare of the poor
House Bill 10,019	Wells	Welfare of the poor
House Bill 10,020	Wells	Welfare of the poor
House Bill 10,021	Wells	Welfare of the poor
House Bill 10,022	Wells	Welfare of the poor
House Bill 10,023	Wells	Welfare of the poor
House Bill 10,024	Wells	Welfare of the poor
House Bill 10,025	Wells	Welfare of the poor
House Bill 10,026	Wells	Welfare of the poor
House Bill 10,027	Wells	Welfare of the poor
House Bill 10,028	Wells	Welfare of the poor
House Bill 10,029	Wells	Welfare of the poor
House Bill 10,030	Wells	Welfare of the poor
House Bill 10,031	Wells	Welfare of the poor
House Bill 10,032	Wells	Welfare of the poor
House Bill 10,033	Wells	Welfare of the poor
House Bill 10,034	Wells	Welfare of the poor
House Bill 10,035	Wells	Welfare of the poor
House Bill 10,036	Wells	Welfare of the poor
House Bill 10,037	Wells	Welfare of the poor
House Bill 10,038	Wells	Welfare of the poor
House Bill 10,039	Wells	Welfare of the poor
House Bill 10,040	Wells	Welfare of the poor
House Bill 10,041	Wells	Welfare of the poor
House Bill 10,042	Wells	Welfare of the poor
House Bill 10,043	Wells	Welfare of the poor
House Bill 10,044	Wells	Welfare of the poor
House Bill 10,045	Wells	Welfare of the poor
House Bill 10,046	Wells	Welfare of the poor
House Bill 10,047	Wells	Welfare of the poor
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House Bill 10,066	Wells	Welfare of the poor
House Bill 10,067	Wells	Welfare of the poor
House Bill 10,068	Wells	Welfare of the poor
House Bill 10,069	Wells	Welfare of the poor
House Bill 10,070	Wells	Welfare of the poor
House Bill 10,071	Wells	Welfare of the poor
House Bill 10,072	Wells	Welfare of the poor
House Bill 10,073	Wells	Welfare of the poor
House Bill 10,074	Wells	Welfare of the poor
House Bill 10,075	Wells	Welfare of the poor
House Bill 10,076	Wells	Welfare of the poor
House Bill 10,077	Wells	Welfare of the poor
House Bill 10,078	Wells	Welfare of the poor
House Bill 10,079	Wells	Welfare of the poor
House Bill 10,080	Wells	Welfare of the poor
House Bill 10,081	Wells	Welfare of the poor
House Bill 10,082	Wells	Welfare of the poor
House Bill 10,083	Wells	Welfare of the poor
House Bill 10,084	Wells	Welfare of the poor
House Bill 10,085	Wells	Welfare of the poor
House Bill 10,086	Wells	Welfare of the poor
House Bill 10,087	Wells	Welfare of the poor
House Bill 10,088	Wells	Welfare of the poor
House Bill 10,089	Wells	Welfare of the poor
House Bill 10,090	Wells	Welfare of the poor
House Bill 10,091	Wells	Welfare of the poor
House Bill 10,092	Wells	Welfare of the poor
House Bill 10,093	Wells	Welfare of the poor
House Bill 10,094	Wells	Welfare of the poor
House Bill 10,095	Wells	Welfare of the poor
House Bill 10,096	Wells	Welfare of the poor
House Bill 10,097	Wells	Welfare of the poor
House Bill 10,098	Wells	Welfare of the poor
House Bill 10,099	Wells	Welfare of the poor
House Bill 10,100	Wells	Welfare of the poor

Palace, New York, this week (Sept. 20)

BILLY SARAH ADA

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"LIVELY STEPPERS OF 1920"

Just completed a tour of the NEW YORK KEITH HOUSES, the ORPHEUM CIRCUIT and the EASTERN KEITH HOUSES

BOOKED SOLID FOR 26 WEEKS

LEGIT REVIEWS

(Continued from Page 21.)

work out in the affair in the accepted American manner. Grating that most of the characters are foreigners, we have to concede the right to work out the situation in a foreign manner, but even this goes sky-high romantically when the dramatists, for the sake of creating a second act scene, arrange a reception at which the wife attempts to pretend all is well. This because society must be convinced of it in order that nothing may stand in the way of the husband's winning a big reward as a sculptor.

All this goes for nothing when the young girl confesses she is to become a mother. The husband goes away with her. In the last act he returns to his wife and his work and we have seen Miss Anglin's abilities wasted on trash and few good bits of acting. Miss Anglin herself made the tense moments of the second act true. In the first act and in the lighter moments she is not so much at ease. There is too much sawing of the air, too much suggestion of Miss Barrymore without Miss Barrymore's ability to get away with it. In the star's support Langdon Bruce as a British bandier was excellent, but John Haliday in the lead let mannerisms and a light actor's notion of the way human beings behave in society steal the life from his part. He took hold of the big moments, however, and shook them with considerable power. Harriet Sterling did well with a well written Mrs. Malaprop sort of role and Mary Fowler at the end of the first act made two superb lines count and then over-accentuated a third and so lost the scene. The rest of the cast was capable without being startling.

Lead.

POLDEKIN.

Poldek, ... Carl Anthony ... Miss Mary ... Mr. ...

This satire on Bohemianism by Joseph Tarkington was brought to the Park Sept. 9 by George C. Tyler, with George Arliss starred, and let author and producer in for a pretty bad panning at the hands of the critics. Why the star escaped to difficult to understand. After the first act he had been to offer than the play, and the play had next to nothing. It started off well enough. Mr. Tarkington seemed to have the good sense to let the Cubensis of the North instead of trying to choke it or beat it, but he kept at his light fun-poking so long that he had no room for drama. What there was of this necessary commodity was childish. It seemed almost as if Mr. Tarkington were a character from one of his novels about children.

To begin with we have a crowd of Americans being sent to America to start the "revolution." Master Poldek, whom they all regard as a saint. To the girl Maria he seems always making fun of her. To the others he is a humorist, but Lenin has ordered that he shall go with them because he is a printer. In America he tries to discover the meaning of the country. In the end he prints the Constitution and the Declaration of Independence in place of the "red" literature he is supposed to print, and so all are saved from going to jail.

Mr. Tarkington's trained hand is revealed in the character drawing. This is subtle and deft. The Russians are shown up in their true ridiculous proportions, the real meaning of the girl well enough brought out. Where the author fails is in his attempts to justify the

American social system. He does this by means of a girl of the streets, but he does it at no time convincingly.

The old empty formulas are set forth and sound hollow. What the country means today is best exemplified in everyday terms. With these Mr. Tarkington has no acquaintance and his actors hardly helped.

Mr. Arliss' fantastic methods grew irritating after the first act. Elsie Mackay kept to the same tone too much and her hair was as dull as her part. For a pretty girl she is extraordinarily careless about so important a detail of appearance. Julia Dean, an accomplished actress, for some reason was only fair. But Carl Anthony, E. G. Robinson, Margaret Kippen, Emil Hecks and Herbert Wilke in the well-sketched Russian roles made excellent impressions.

Lead.

GUEST OF HONOR.

Jack Weather ... Graham Lane ... Mrs. ... Mr. ...

In the middle of the curtain speech delivered by William Hodge at the conclusion of the second act of "The Guest of Honor," written, staged and starred in by himself, at the New York premiere at the Broadhurst Monday evening, a man seated in row F uttered a groan. Those seated in his vicinity felt inclined to shake his hand and thank him for his courage in thus audibly expressing his opinion of the stage offering.

"The Guest of Honor" so far as New York audiences are concerned—Broadway audiences anyway—is not only impossible, but at times taken on all the appearance of a burlesque on the old-fashioned melodrama. It is so primitively obvious in plot that a sophisticated theatergoer fails to understand how a modern audience can expect to hold the interest of a metropolitan audience for ten minutes, much less a full evening.

Mr. Hodge, the star, rambles along monotonously as a poor soul who resides in a garret with a little boy who calls him "daddy." There he is visited by the rich young lady who turns out to be the sister of the mother of the child. The poet had befriended the mother, who died in poverty, cast off by her family, leaving the baby to be cared for by the poet. In case you are unable to guess the rest of it, the poet becomes rich and marries the girl and the child lives them both.

It is all very crude, very amateurish and not only in story but in construction. The comedy relief is handled by Edward McNamara, heretofore identified with Celtic tales, who sports an English sounding house proprietor, but who speaks with a brogue. He is in love with an Irish widow, who does laundry work for everybody from those residing in the hotel to the wealthy girl's father. The improbably drawn characterization is admirably handled by Jeanne Lamont who

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ANNOUNCEMENT

TO FURNISH A CONSISTENT AND CONTINUED BOOKING SERVICE providing a variety of recognized talent, consisting of singers, musicians and including quartettes, trios, duos and "singles," as well as instrumental organizations, miniature "jazz" bands, there has been organized

THE MANHATTAN BOOKING EXCHANGE

THE PLAN OF BOOKING HAS BEEN CAREFULLY STUDIED, with a view to meeting conditions in the "average" city, rather than the metropolis. It is the intention to book only talent which is proven, which has a "reputation," and which can really entertain audiences. The exchange will not serve in any way as a clearing house for ambitious amateurs, or untried, unproven talent.

THE COST OF SERVICE WILL BE FIXED

It will be no more or less for one theatre than another. This exchange is absolutely independent of any film-interest domination; is financially responsible, and the bookings will be arranged and supervised by as well-known bookers as there are in the world of vaudeville and theatricals.

SERVICE UPON SPLIT OR FULL-WEEK BASIS

That is, a change of artists twice each week or weekly. Bookings will be varied; for example, the first half, a male quartette, last half, a "single"; first half a female trio, last half, a small "jazz" band; first half, a man-and-woman piano and singing act, last half, a concert tenor, and so on.

ONLY ONE THEATRE BOOKED IN EACH CITY

It must be a reliable and responsible theatre. The service is not an experiment, but a proven success in every theatre which has tried it out. It is no longer sufficient to give your audience a program of pictures alone. It must be broken—its monotony interrupted—if it is to achieve a maximum of entertainment.

BRANCH OFFICES WILL BE OPENED in principal cities to guard against disappointments, as occasion warrants; but all bookings will be made in New York City, from talent that has "made good" here, and is known to be of excellent entertaining value.

INQUIRIES ARE INVITED FROM INTERESTED THEATRES which will be promptly responded to.

MANHATTAN BOOKING EXCHANGE

ARTHUR KLEIN, General Booking Manager

STRAND THEATRE BUILDING, BROADWAY & 47th STREET

New York City

brings to it an unassuming personality that is irresistible.

There are two old timers in the cast who in their day stood at the top of the ladder as historical actors. They are today as old-fashioned as the plot of the play. The other players conducted themselves as if they were recruited from a school of actors.

From all accounts Mr. Hodge does

a very profitable business on the road. That being so, why court financial disaster and ridicule by coming to New York with a piece so unfitted for "the big city"? Surely Lee Whitely, who presents Mr. Hodge, must have known this. But perhaps Mr. Hodge insisted on bringing his friends to the metropolis and manager like student had to follow him.

John.

NEW CHICAGO DAILY.

Andrew Lawrence Will Publish Journal of Commerce.

Chicago, Sept. 23.

A new daily paper is planned for Chicago, bringing back Andrew Lawrence to the local journalistic fold. The publication is to be known as the Journal of Commerce. Mr. Lawrence was formerly the publisher of the Chicago Examiner. He has been on the coast for some time and has established a Journal of Commerce there.

Jean MacFarrlane, for nine years a member of the Royal Household, has been signed by Arthur Hammerstein for a part in his "Jenny" production.

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NEW YORK

XELA MADCAP

DAUGHTER of the FAMOUS ORIGINAL MADCAP, FEATURED DANCER with JEAN BENDIN'S

"TWINKLE TOES"

COLUMBIA THEATRE, NEW YORK, NEXT WEEK (SEPT. 27)

FOREIGN REVIEWS

LONDON, PARIS, NEW YORK.

London, Sept. 4.

The title of the new revue at the Pavilion is somewhat misleading. We have London and Paris, but nothing of New York, unless the insertion of that city's name is intended as a subtle compliment to the American actress, Georgia O'Kane, who has 50 per cent. of the show upon her shoulders and who within a few moments of her first appearance had become an established London favorite.

Instead of America, however, we have Spain.

The new C. B. Cochran show is a delightful medley of incidents, mirth, melody, and fine production. Without being lavish in the staging the producer has given us extremely effective stage scenes, chief among which is the really beautiful Spanish plaza which serves as a frame for some of the most brilliant work of the show.

The idea of the revue is wholesome, meretricious and good burlesque. There are no suggestive scenes, no "blue" lines or songs, no semi-nude mannequins or dancers; in fact, "London, Paris and New York" is an evening's entertainment to which you might take one's grandmother without any fear that the good lady would be in the least shocked.

Starting suitably at a London railway terminus, at which Miss O'Kane as Georgia O'Kane arrives with her luggage direct from New York, we have some capital work from the lady. She starts right away to show her ability as a burlesque actress and dancer and incidentally acted the opportunity to "present" the remarkably net-busom which startled one Sunday paper into a headline, "Actress 'The Net'." In this scene she scores heavily in a trio, "Mr. Galahad," in which she is ably assisted by Charles Stone and Hugh Wakefield. Arthur Roberts also puts in good work as a Cuck's interpreter, and, if one may use a boxing term, "comes back." Nellie Taylor also takes her West End reappearance as "Gladys," but has so far too little to do, a fact due to the part of the producers which is apparent throughout the revue.

Three burlesque versions of the modern problem play follow, English, French, American, in which Nelson Keys, Miss O'Kane and Miss Taylor show their ability for travesty. The best of these three perhaps is the American, in which Keys appears as a particularly truculent "chewing gum king" attired in the garb made familiar through the medium of pictures of the wild and woolly west. It is all extremely clever fooling.

"Wunny Spain" follows in a scene of rare beauty, in which Laura de Santolme makes her first appearance in London and becomes one of the big things of the show. Her dances are wonderful examples of tigerish, sinuous grace, and her handling of the castanets is as remarkable as the dances. In this scene Miss O'Kane seized her opportunity as a love-lorn Spanish girl whose father has pledged her in a gam of dominoes and lost her to the villain, Villano. (Mr. Keys), and things are becoming deadly when the arrival of Villano's real wife (Mr. Roberts) clears the atmosphere and smashes up Villano's little scheme. In this scene Miss O'Kane has a capital burlesque Spanish dance and some very funny business with Mr. Keys.

The quaint old-fashioned head-dress and furbelowed gowns of the Spanish ladies are extremely beautiful, and the ensemble is a bit of carefully contrasted colors which do not clash.

The next two scenes represent Brighton, Past and Present, the former being the weakest thing in the show. Beyond a sort of so-talk scene between Fox (Alfred Man-

held) and Sheridan (Hugh Wakefield), assisted by the Prince of Wales (Mr. Stone) and Beau Brummel (Mr. Keys), there is little in it, and even most of the topical songs fall flat. Keys has a song, "Beau Brummel," but the chief of charm will be found in the old costumes and uniforms. The back-cloth for this is an imitation of sepia etching, but the quaint effect is spoiled by the rest of the set being ordinary colored scenery. In the latter scene is a wonderfully deserted Brighton front, with Mr. Brummo as a "long-shoreman" and Mr. Keys as a Cockney racing "tipster." Miss O'Kane again appears as O'Kane, and Mr. Roberts make a brief appearance in a character he made famous 30 years ago, that of "Gentleman Joe, the Hanamoo Cobby."

One of the most pleasing scenes in the revue is the little dancing scene, "Harlequin," in which "June," Dimitri Velter, Robert Quinault and Iris Howe appear. Keys then irritates Stone, who is trying to make up for the next scene, and criticizes the show and everybody concerned, including himself.

The final scene is a Parisian open-air restaurant in which Maurice and Leona Hughes dance, and would go on dancing all night if the audience had its way, and Keys appears as a Japanese juggler, with Miss O'Kane as his intensely nervous assistant.

There is not a single dull moment in "London, Paris and New York," with vulgarity and suggestion conspicuous by their absence. The money generally wasted on tons of gaudy scenery has gone in articles which work hard and never let the fun flag for a single instant. Miss O'Kane and Mr. Keys share the honors. Mr. Roberts proves that he has lost none of the ability that made him the idol of the West End a quarter of a century ago. Miss Taylor leaves her audience wishing for more, and a dozen other people give, dance and sing in a way which gives promise that the "Honey Full" boards will still be up at the Pavilion next year.

It is a production C. B. Cochran, Arthur Wimperis, the author of the book, and Herman Danzwerk, the composer, may congratulate themselves on.

Gore.

HER DANCING MAN.

Max Roper, dancing man. Jack Buchanan, Aubrey Flower, Sybil's husband. Field Capt. Oliver Tatum, M. C. Ronald Roper, Professor Danforth, of Danforth's Dancing Academy. Ronald Roper, Mr. Villano. Louis Serrano, Sybil Flower. Vivia, The Margot Allevy, her friend in London. Arthur Lee, her maid. Kathleen Vincent, her friend. Sybil, Sybil. Miss Tringham. Sybil Roper. Miss Nade, a shorthand typist. Inana, her friend.

London, Sept. 2.

Adapted, and let it be said somewhat clumsily adapted, from the French of P. Armand and Jacques Bouquet by an author whose name is omitted from the program "Her Dancing Man" (at the Garrick), the first of the C. B. Cochran autumn productions, possesses many of the elements to which go to build popular success. A farcical satire or the all prevailing craze for dancing at all hours and at whatever cost, pecuniary or moral, it has only one character new to farce of the risqué type. We have the elderly husband, the young wife, the worldly male friend of both (more especially of the wife, perhaps), and all the different characters these three people gather around them in farce.

The new character is that of the objectionable male butterfly, who has been increasingly prevalent since the cessation of the war, the vertebraless, well educated young man-about-town, whose sole assets are his skill on a dance-hall floor, his polished manners, his good clothes and the foolishness of a cer-

tain class of woman. The story lends itself to all the intrigue and richness of French farce, but as in most other adaptations from the French much of the original humor has been lost. Still there is a plenitude of skating, or dancing, over this ice and a sufficiency of suggestion, a good deal of witty dialogue, a good dance (the "Tutu-Tutu" specially composed by Melville Gideon), and many good situations, which are about all the farce loving public this side ask for.

The story is a frail one. Aubrey Flower and his wife, Sybil, live happily enough with the friend of the family, Captain Oliver Tatum, M. C., who is the lady's "tame cat." All goes well until Sybil finds her affinity. Max Roper, a dancing man. With the advent of this person comes the break in the happy triangle. Sybil gets the dancing craze and dances day and night, her partner being over the immaculate Max Roper. Husband and "tame cat" get wild, but the latter is by far the wildest far, while he moves Heaven and earth to form a league for the suppression of all dance halls and dancing, the husband gets consolation from his errand wife's pretty maid, who coyly suggests a little "laced cat" succeeds to such an extent that the devoted to the art of dancing are compelled to hide their gyrations in each other's state. At one of these affairs everybody meets, each of course with some body else's feminine property. The wife finds that dancing is not every thing in life, although, while forgiving her husband his little indiscretion she cannot resist whispering a new conjugation with her "man." All ends as all such farce must do otherwise it would surely develop into tragedy.

Jack Buchanan was most excellent as the "dancing man" and carried the greater part of the show upon his shoulders. He was a really clever piece of caricature work which in less skilful hands might easily have become vulgar without being funny. Vivia Trow shared his honors as the wife, Sybil Flower, and created somewhat of a sensation by her appearance in a remarkable flame colored abend dress which, as soon as the audience recovered from the first shock, received a hearty reception on its own. Ben Field was humorously pathetic as the little elderly husband who decided to kick over the traces, and Ronald Roper made much of the "tame cat." Oliver Tatum, M. C. The rest of the company worked hard to "get the goods over" and succeeded.

At the fall of the curtain there was a little boozing, drowned almost immediately by genuine applause from a crowded house which was in no sympathy with the few malcontents.

L'INCONNU.

Paris, Sept. 2.

This is the first piece of Louis Verneuil, which for some unknown reason he has permitted to be produced by the summer management of the Theatre Antoine. It can be understood he kept it in his drawer where it should have remained, for he has written some excellent plays since.

F. Gémier is not responsible for this four-act comedy being created at his house, although he is reputed to have first accepted it. Inspired by Porto Rico, "L'Inconnu" resembles Mardou's "Nouveau Villageois" to a certain degree.

The magistrate Lorgue has united some friends at his country home. Chaumont and his wife Jeanne are invited, together with a new acquaintance, Serval, who is unknown (thus the title).

A ring is missing and Serval is suspected. During the absence of Chaumont he enters Jeanne's bedroom, where he makes a violent declaration of love as passionate as Anthony and convinces her of his sincerity.

Next night the husband suspicious, decides to remain at home and he sees Serval again join Jeanne. But Serval, discerning by the means of a mirror the hidden husband, pretends to have entered the bedroom to steal a pearl necklace. Next morning he confesses to the crime, to save the honor of the married woman he is courting. When Serval is on the point of being arrested the wife boldly explains the reason of the sacrifice and then elopes with her lover.

Germaine Rieu as the guilty wife is not convincing; Jean Worms does his best in the part of the Serval, while Maugé as the magistrate portrays an ungrateful character that any woman would be tempted to deceive. Many of the efforts of the

young author were destroyed by the audience smiling in the wrong place, while pathetic situations elicited laughter instead of tears. The story is romantic, with local color, but it would have been far better for the author, now he already has a name, if he had not allowed the plays of his teens to be brought to public notice. *Kendrew.*

L'ECOLE DES COCOTTES.

Paris, Sept. 2.

The clever comedy of Armand and Gerdion, revived last season at the Theatre Michel, has been again produced by Max Maury at the Theatre des Varietes.

The principal interest is the appearance of Mlle. Spinely in the role formerly held by Jane Marnac. Though she may not have reached the same high standard in the part of the demi-mondaine as Marnac, Spinely has the grace, sensibility and charm required for the role.

The two actresses cannot be compared, for their work differs, but both are splendid in this difficult character of the modern "Dame aux Camélias."

The story of the Parisian courtisane who has an elevator or "lift" as her device (because she is continually on the upward grove in her "profession"), and who becomes more wearied the higher she mounts, is almost classical.

Mlle. Spinely has made a happy debut in the impersonation of the simple-hearted but affectionate little cocotte, coached by the broken-down aristocrat, splendidly played by Max Dearly.

Etchepare as the first young lover, Rains as the second and Pierre Juvenot as the third, lend their talent to an interpretation of the now famous light comedy which has never been seen to better effect. *Kendrew.*

NOTES

Yegge used a can opener on the safe in the treasurer's office of the Colonial, New York, Saturday night.

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and got a small amount of petty cash. The yeoman hid in the theatre following the night show and after locking the porter and another employee in a room, overpowered the watchman who had rung in his I. P. M. signal and tore open the safe. The robbery must have occupied hours for the alarm wasn't given until 5 a. m. Sunday morning, the "soup" men ringing in for the watchman at the appointed hours all the balance of the night. They are reported to have been after the weekly pay roll which was removed early in the evening.

Ray Midgeley is staging the new Felix Adler comedy with music, "The Cuckoo." In addition to Mr. Adler, included in the cast are Frances A. Rose (who also collaborated on the libretto), David Ferguson, Flo Page, My Myers and Grace Peters. Adler, Rose and Herman Kahn are the authors.

Clarence Senna, last piano accompanist for Litty Gordon and Lillian Fitzgerald, will open with Ruby Norton when the latter resumes her vaudeville tour this month. Miss Norton's partner, Sammy Lee, is confining himself solely to production work.

PALACE, NEW YORK, NEXT WEEK
(Sept. 27)

Jefferson, New York, This Week
(Sept. 20)

JACK

CELIA

LEXEY and O'CONNOR

"SMART SONGS AND NIFTY DANCES"

KEITH'S, WASHINGTON, OCT. 4

ROYAL, NEW YORK, OCT. 11

BUSHWICK, BROOKLYN, OCT. 18

ORPHEUM, BROOKLYN, OCT. 25

Direction HARRY J. FITZGERALD

I wonder how they do it—Ask MILLER and MACK.

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WEEK SEPT. 27, ORPHEUM, ST. LOUIS

WEEK OCT. 4, ORPHEUM, MEMPHIS
WEEK OCT. 11, ORPHEUM, NEW ORLEANS

I SHOULD SAY SO. THOSE TWO GOOD PILOTS ARE STEERING US OVER THE BIG TIME

M. S. BENTHAM, Captain

First Mate, JAMES B. DONOVAN

NEWS OF THE DAILIES

Continued from Page 22

Woods presents Louis Mann in a new play called "Unforgettable Friends"; the Lyric, early in October with a musical revue; the first production at the 44th Street theatre, where "Way Down East" is now being shown, will be "Afgar"; the Nora Bayes theatre will open with a Scotch comedy, called "Don't Tell," in which the Moffats will appear.

The other New York theatres controlled by the Messrs. Shubert, namely: The Winter Garden, the Casino, the Shubert, Maxine Elliott's theatre, the 10th Street, the Comedy, the Central, the 48th Street, the Bijou, the Booth, the Longacre, the Plymouth, the Broadhurst and the Princess will continue with the attractions now appearing in those theatres or that have been previously announced. The Shubert-Sisters, the Shubert-Crescent, the Majestic, the Shubert, the Bronx Opera House and the Broad Street, Newark, will continue the policy of weekly changes of shows.

As a result of the trouble resulting in serious injury to John C. Martin John J. McGraw has been expelled from the Lambs Club and William H. Boyd suspended for a year.

Carl Edwards, musical director at the Strand, but to be outdone by Hugo Riesenfeld, is at work on a musical comedy.

Brook Pemberton will present Gilda Varesi and Norman Trevor in

"Enter Madame" in London when their season here is completed.

On arriving aboard the Aquitania, Maxine Elliott declared she had no plans for making a stage appearance here, but would await the arrival of her sister, Lady Forbes Robertson (Gertrude Elliott).

Other theatrical people returning on the same steamer were Frances Alda, Anna Case, Dorothy Gish.

According to Paris cables, Jack Pickford is being sued for \$30,000 worth of gowns by French modistes. These were ordered by his wife, Olive Thomas. While regarded as typical of French tradespeople, they can hardly hope to recover the full amount for gowns ordered but not yet accepted.

The season at Palladium Amusement Park ends Sept. 26.

The Theatre Guild announces that "John Hawtorn" by a new and unnamed young American playwright will follow "The Treasure" and "Heartbreak House" "Mr. Pin Pines, Jr.," by A. A. Milne, now in London, may also be produced.

Miss Dagny Hammer's third season at the Little will include "Hedda Gabler" and either "Thea" or "Rommersholm."

The Helms formula appears to give the editors a novel play, one that will invite discussion and then let them come and do their own inquiring. That's what they did with "Tiger, Tiger!"

The Farber Sisters were added to

the Greenwich Village "Follies" when it came to the Shubert.

Roger Imhof quit "Jimmie," Frances White's show. Howard Truendale succeeds him. The show opens out of town Oct. 4.

"The Night Watch" is the new play by Langdon McCormick, author of "The Storm."

Announcement is made that Ziegfeld's "Follies" will leave the New Amsterdam for Boston in four weeks.

Fred Stone in "Tip Top" comes to the Globe Oct. 5.

BURLESQUE REVIEWS.

(Continued from Page 10.)

collected presence. Also dresses will with frequent changes.

"A New Show in Its History" the program announces. The setting for the second part of the first act must have been new, for several times would have sufficed the color scheme of delicious combinations of maroon, all green, turkey red and carvery yellow. Where do these scene painters get their ideas?

"SOME SHOW."

Kansas City, Sept. 22.

Tommy "Boss" Snyder, who heads the Barney Gerard attraction at the Century theatre last week, never need fear of losing his "job" on account of getting over any "blue" ones as long as he retains his present role, as he does not speak a line during the performance. He created his present character while with Edmund Hayes in the old vaudeville sketch "The Piano Movers," and as a happy go-lucky fellow never gets out of the part. Billy McIntyre and Andy Gardner are the two talking comics and they make their stuff go over.

With the exception of the gowns and creations worn by the principal women, Evelyn Stevens, prima donna; Babe Burnett, soubrette, and Nellie Deane, ingenue, the costumes had nothing to spare in reaching this season's standards. The numbers were numerous and catchy. "Show Me a Little Bit," by Miss Deane, McIntyre, Gardner and Snyder was pretty rare, but seemed to please the bunch who insisted on "more." This Deane person is a wiggly little creature and just could not behave. Babe Burnett does not believe in causing the management any extra expense, for home or tight, and went bare-legged all through the bill. She also is full of pep, and being of an acrobatic disposition was up side down a good part of the time.

Although Snyder does not have a line, he led one of those follow-your-leader-stunt numbers with the girls, and put it over. The scenic feature of the show is the flight of four air-planes. The

machines are outlined with electric lights and make a beautiful effect. Hughes.

"GIRLS OF U. S. A."

Kansas City, Sept. 22.

Margaret White and Justine Grey, some enter team.

Al Shaw and Sam Lee, comedians and dancers.

Marty Ward and John Bohman singing and talking.

Lulu Coates and her four picks. Joe Hurtig's "Rosebuds."

Looks like a vaudeville bill, but it isn't; just the acts given in the second part of performance of the "Girls of the U. S. A.," which was the Gayety's offering last week.

The first act was divided into four scenes—Interior of Woman's Club, Yacht at the Dock, Cabin of Yacht at Sea, Street in Italy—all of which gave the two comedians Al Shaw and Monte Ward, plenty of scope for their work. The musical numbers were about evenly divided between Nellie Wilson, Margaret White and Justine Grey. The last two scenes each other so closely that they could easily pass for twins. They are some stagers and supply most of the pep.

Shaw as "Count Shimsky" and Ward in the character of "Count Francini" worked hard for laughs, but were only fairly successful. They sprung some pretty, old ones and Ward came near slipping over the live once or twice. Shaw for a specialty, changed to neat Italian and did his best work in this character.

Two beautiful scenes, the "Cabin of the Yacht" and "Unconquered Banks of the Nile," were shown in the second act. The specialties were given in the cabaret scene and for the closing "Chopinista," led by Miss Wilson, was used. This number brought out the big costume



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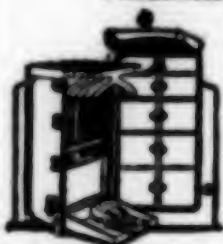
display and went over from all angles.

One of the hits of the show was the work of two of Lulu Coates' picks, who were used as porters in the first act, and the Coates pick turn in the second. As a production this attraction is there and ought to clean up in the circuit as it has every thing necessary for a real burlesque show. Hughes.

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FOX'S AUDUBON NOW
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Music Men.

Jimmy Steger, formerly accompanist for Jack Hane, is now a member of Jack Miller's professional staff.

Mort Beck, until recently connected with the Broadway Music Co., has been placed in charge of the Southern sales district by Irving Berlin. Mr. Beck will make his headquarters at Dallas.

Harry La Pearl (La Pearl and Blondell) has been appointed manager of the Irving Berlin Detroit branch office.

Harry Pearson is now in charge of Irving Berlin's Philadelphia office.

Mike Ljotcha has been added to the Broadway Music Co. professional staff.

"Feather Your Nest" has been purchased from Kendis & Brocken by Leo Feist.

Johnny Berkes and Alex Sullivan have teamed as a song writing combination.

Additions to the professional staff of the Addison Music Co. include Ed Corry and James Gerard.

Frank Goodman and J. P. Ross, under the corporate name of Goodman & Ross, Inc., are continuing the business of Al Plantadoni & Co.

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BOB PENDER, late clown at the Drury Lane, London, featuring his

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Giraffe on stage, stork on stilts, Cat, Horse, Elephant, Gnu, Dog, Monkey, Lion, etc., all played by seasoned and capable performers.

Bob Pender leaves for England to produce European troupes for Xmas pantomimes at Theatre Royal, Drury Lane, London, Theatre Royal, Birmingham, and Palace, Manchester (Wills & Tate).

Notice: There is but one original Bob Pender known to the show business. He is now with his troupe at the New York Hippodrome. Anyone theatrically employing the name of Pender other than the original is doing so without authority.

Address all communications to

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music publishers, who went into bankruptcy several months ago. The new firm settled the creditors' claims by paying a percentage on the dollar.

Belle Brooks, last with Waterman-Berlin-Snyder, has joined the professional staff of the Broadway Music Corporation.

Fred Fisher, Inc., has taken over the exploitation rights to Maxie Fishard's "Gingham Girl" and "Waiting for Me," both originally published by the author.

Eddie Stemmer has joined the professional staff of Van Alstyne & Curtis.

Len Deig, last with Charles K. Harris, is now affiliated with the professional forces of the L. Wolfe Gilbert Music Corporation.

Harold Plummer, a West 45th street music publisher, was admitted to the ranks of the M. P. P. A. last week.

Ted Garton, the Boston music publisher, has transferred all rights to his "Blacksmith Rag" to Leo Feist.

Eugene West has written five new songs for Emma Carus, three of which were acquired by publishers for exploitation. Shapiro-Bernstein will make a "plug" of Miss Carus' leading propaganda song, "If They Don't Want the Irish in Ireland, Bring 'Em Over Here." Clyde Roland collaborated.

Carmen Romano of Chicago has placed a new fox trot ballad with Will Rosetter, "Our Wedding Day."

Charles E. Kline, who has opened a billiard parlor in the Strand Building, is making a play for the "tin pan alley" sharks in the form of a billiard contest restricted solely to the music man. A gold watch is the prize for the champ songwriter or plunger.

Vardon and Perry have placed their "Chicken Chasers' Ball" with Rosetter. They have made a feature of the song in their act.

Stanley W. Diner, formerly with R. D. Nice & Co., has joined the professional and sales staff of the McKinley Co.

Jack Smith has joined the Remick professional department.

The Vanderhoof Music Co. of Williamsport, Pa., will shortly open professional headquarters in New

York under the management of Ray Sherwood.

Roy Thornton, formerly of Harry von Tilzer's Chicago office, is now connected with the Broadway professional staff.

Among those engaged for the L. Wolfe Gilbert staff are Harry Donnelly, Len Deig and Edward White.

Ram Ward, last connected with Fred Fisher, Inc., has joined the professional staff of Irving Berlin Inc.

The Louisiana Five have signed to record for Victor. The combination's song writing efforts also will be exploited exclusively by Fred Fisher, Inc.

Fred Steele has been transferred as manager of the Fred Fisher location office in Chicago. George Joy is in charge in the Hub. Louis Bernstein, of Shapiro-Bernstein, complained to the M. P. P. A. that Fisher enticed Joy from the R-B employ. It has all been adjusted now.

Arthur Hall, a member of the Peerless Quartet of Columbia recording artists, is back in town after a tour with the combination and has affiliated himself with the professional staff of Irving Berlin, Inc. He will continue his phonograph work also.

Walter Zion, last with Shapiro-Bernstein, has joined the professional staff of Will Rosetter.

Edgar Carver has joined the New York force of Will Rosetter as arranger.

New additions to the professional staff of Rosetter are Al Green and Frankie Spence.

PRODUCTION ENGAGEMENTS.

Peter Thompson for Fred Stone's "Tip Top."

The Dancing McDonaids were inserted in the Lightner Sisters and Alexander Herve at the last minute before opening at the Alhambra Monday.

Duncan Sisters, "Tip Top."

ENGAGEMENTS.

Jerry Hart, "Cornered" (Savage). Carroll McCormack, Vivian Rushmore, Thelma Magrose, "Merchants of Venus" (Alan Brooks).

Betty Alden, Ward De Wolfe, Edwin Morse, Gustave Roland, "Anna Ascends" (Alfred Brady).

Lynn Sterling, Alexander Onslow, "French Leave" (the Coburns).

Kathleen Macdonald, Laura Hope Crews, Pedro de Cordoba, A. E. Anson, Warburton Gambia, Frederick Lloyd, Phyllis Povah, Merle Madern, Malcolm Farnett, Mary Elizabeth Forbes, "Stepping Stones" (A. L. Erlanger).

Anna Wheaton, "Piccadilly to Broadway" (E. Ray Goetz).

Betty Beldair, "Midnight Rounders" (Shuberts).

Roberta Arnold, "The First Year" (Golden).

Marian Nedie and Mickey Dolan (Wheeler and Dolan) will join the cast of "Dance Melodica," the new Harry Miller vehicle which is being staged by Leon Errol. It was written and produced by Ballard McDonald and Harry Carroll.

Keith Marquley, Ross, James Bradbury Jr., James Bonnell, William Lambert, "The Shortest" (Goldrager).

Joseph Bentley, Oscar Shaw, Maude Eburne, Ivy Sawyer, May Thompson, William Ingersoll, Herbert Sparling, Clarence Lawrence, Edna May Oliver, Elaine Palmer, Virginia Selby, supporting Joseph Cauthorne in "The Half Moon" (Dillingham).

Minnie Dupree, title role of Maxwone's production of "Mama" by Rachel Barton Butler.

Mary Young for lead in Shuberts' "The Outrageous Mrs. Palmer."

For "Mama" at the Century cast: Gladys Hanson, Kate Mathews, Ernest Torbeck, Ida Maltz, Herbert Gramercy, John Dorian, Gertrude Ganswell, Genevieve Debra and others.

Johnnie Dancy, Clifford Webb, "Piccadilly to Broadway" (Goetz).

Ellie Scott, "Charm School" (Milton).

Mrs. Haverstick, of the Drama Theatrical Company, will set work on La Lorraine for a month's visit to Paris.

AHEAD AND BACK.

Three men are in advance of the Walter Beaton piece, "Hearts of Erin." John Dunn (formerly with Fiske O'Hara) is in the lead, with Ed Davidson and Pete Dwyer following. Robert Castle is back with the show. It opened last week in Williamsport, Pa., getting over \$1,400, and is playing one-nighters for a while on the Shubert books.

Auburn lost on. of its veteran theatrical men when Mike Hennessy left for New York City to head the "Buddies" company. Mr. Hennessy has been connected with the Jefferson theatre in Auburn for the past seven or eight years, and previous to that was connected with the Shuberts.

Max Hirsch will again manage the tour of Anna Pavlova, opening under the direction of Fortune Galle at the Manhattan opera house Oct. 15.

Herman S. Leins, formerly with Comstock & Co., is company manager of "Blue Bonnet" at the Princess.

Reports were received in New York that Mrs. Bernhardt, whose contemplated appearance in America has been declared off, will play an engagement in London around the first of the year. The Divine Sarah opens a Paris engagement in November.

Newcomers to the vaudeville stage from other fields are always "good copy" for the newspapers. Peter Kingsley, realizing this, made the most of the forthcoming vaudeville debut of Errol Thompson. Seton, the naturalist. The Sun and Herald gave Seton's first showing at the Prospect, Brooklyn, a display head Sunday, together with nearly a column of type.

Otto Schinner will play the detective in "At the Villa Rose," by Major A. E. W. Mason, now playing in London. Charles Freeman, Inc., is behind the venture.

William Faversham opens Monday in a stage version of Mark Twain's "The Prince and the Pauper" at His Majesty's, Montreal.

Oliver Morosco was scheduled to leave for the Coast last night (Thursday).

"Youth" due to open at the Greenwich Village theatre Oct. 15, goes into rehearsal Monday under Emanuel Reicher's direction. The cast consists of Adolph Link, Walter Abel, Louise Atkins, Charles Ross, Walter Plinge.

CRITICISMS.

The Guest of Honor. A comedy in three acts by William Hodge, produced by the Shuberts at the Broadhurst theatre, Sept. 20, 1920.

"An old-fashioned home-made deep-dish comedy which was never meant for New York."—Times.
"So unlike anything that could be expected in a Broadway theatre in this age and day. Almost a bad enough play to run six months."—World.

STOCKS OPENING.

The Maitland Playhouse, San Francisco, opened its season last week with George Bernard Shaw's satire "The Devil's Disciple." The cast this season includes Arthur Maitland, Betty Oliver, Caroline Howard, Betty Tunch, Richarda Stevick, Taylor Graves, Elmer Horton and Charlie McQuarrie.

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"FAIR ONE"

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"After You Get What You Want YOU DON'T WANT IT"

WELL HIT—NOTHING CAN'T BE BLATANT HIT

"MY SAHARA ROSE"

BEAUTIFUL GENTLE SONG—SWEET AND GENTLE HIT

"I Love the Land of Old Black Joe"

THE NEWEST SONG FROM THE SOUTH—THE NEWEST SONG FROM THE SOUTH—THE NEWEST SONG FROM THE SOUTH

"I'LL SEE YOU C - U - B - A"

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IN PARIS

By E. G. KENDREW

Paris, Sept. 12. Lucienne Debrema, who has returned from New York, has assumed a role in the operetta "Phil-Pil" which is the astonishment of all is still running. No one seems to explain why!

Georges Feydeau has been on the sick list for a long while, but now better. His farce "La Grande Duchesse des Follies Bergere" will be revived at the Scala, with Marcel Simon.

"La Peinture de Venus," by Drablay, de Grosse and Felix Fourdrain, will be created by the Favis management at the Theatre Apollo, Albert Brasseur being in the cast.

"Le Rhythme de chez Maxim's" by Mirande and Gerould is to be produced at the Palais Royal, middle of October, with Pierre Brasseur (who has not been seen for a long time in Paris), Le Gallo, Guyon Sile, Marguerite Templey and Jeanne Renouard.

Business is now extremely good at all places of amusement in Paris, in spite of the increased taxes. As a matter of fact August always has been an excellent month for the theatrical people who remain open—provided a certain number close up. Any old farce will now draw an audience. The present revue at the Folies Bergere is playing to capacity, due perhaps to the fact the Casino de Paris is shut.

The new revue for the latter music hall is being rehearsed during the day at the Marigny. Present title is "Paris qui Jase" signed by Willemets, produced by Jacques Charles, with Mmes. Mistinguett, Derly, MM. Boucot, Berjux, etc.

Paris Theatres.—Ecole des Comedies, R. (Varietes); Arsene Lupin, R. (Th. de Paris); Raffica, R. (Femina); Fauts Fortune—Get Rich Quick Wallingford (Sarah Bernhardt); La Mort d'Alphonse and rep. (Comedie Francaise); Maître de son Cœur, etc. rep. (Odéon) repertoire at Opera and Opera Comique; Lyons Mail, R. (Porte St. Martin); Iron Master, R. (Ambigu); Mon Homme, R. (Renaissance); L'Inconnu (Antoine); Le Danseur de Madame, R. (Edouard VII); La Femme de mon ami, R. (Vaudeville); 28 Jours de Charette, R. (Gaité); Les Amants de Sazy, R. (Michel); Et moi j'te dis quelle ta fait de l'œil (Palais Royal); Mais les Hommes n'en font rien (Capucines); Gare Regalatrice, R. (Scala); Derniers Torture, etc. R. (Grand Guignol); Giglette, R. (Empire); Un Tour de Cochon (Dejazet); Monique (Moncey); Les Mascarades, R. (Trianon); Pou-chi-Nott (Albert I); Phil-Pil (Boffes); Michel Strouff, R. (Café); La Belle Aventure, R. (Athene); "Mariage Parisien" R. (Bata-Clan); Béguin de la Garnison, R. (Cluny); Couvent des Carresses (Concert Mayol); Mam'selle Culot (Boffes); Le Reine Ardante (Abri); Contrebande des Wagons-Lits, R. (Comedie); Salome vierge fille (Arlequin); Revue at Marigny, Gaité Rochecouart, Ambassadeurs, Pie qui Chante, Folies Bergere, Perchoir.

Paris, Sept. 5. "Une Femme de Luxe," a comedy by Alfred Savoy, will be created at the Theatre Michel with Madeleine Carlier. Trebor and Brison started their season at this little house Sept. 2 with a revival of Romaine Coeur's excellent comedy, "Les Amants de Sazy," which will run a month.

The Russian actor Pitoeff, who now has a home in Geneva, will pay a return visit to Paris this winter to renew Tolstoi's "Faisance des Tenebres" and create "L'Oncle Varma Tchekoff."

Edmond Rostand's overrated "Chantecleir" will be again seen this season at the Porte St. Martin, but the actor to replace the late C. Coquelin in the title role has not been decided.

Irene Bordoni will be seen in a comedy at a Paris theatre during the next few weeks.

"La Fille du Tambour Major," the classical operetta, is to be remount-

ed during the winter at the Gaité, when Lucien Fugere will sing the part of Monthabor.

Marcel Prevost is himself making a stage version of his novel, "L'Heureux Menage," which he trusts will please the Comedie Francaise.

Olympia program: Sparkling Mollie, Havilland, Lesance and Lilliane, Huerta, Rose Amy, Lafarge, Carjol in cinema sketch, Claire R. Kanui and Lulu, Rynabla, Alexandre, Valerie and Rene.

Suzanne Grandais, the French picture star, was killed in an automobile accident, Aug. 29, near Colomiers. She was on her return to Paris after playing in some exterior for a new film serial, "L'Enfer," in 12 episodes, when the car capsized. The cameraman, M. Revett, was likewise killed, while three other occupants were slightly hurt. The car is supposed to have been running at a high speed in order to reach Paris before nightfall and upset at an abrupt turning.

Mme. Fernand Bouven, widow of M. Medrano and directress of the Paris circus which bears that name, died here Aug. 31, after a long and painful illness. The reopening of the Cirque Medrano, fixed for the 3d, was consequently postponed until Sept. 8.

As already foreshadowed, Gabriel Faure, director of the Paris conservatoire of music, has retired and it is now officially stated Henri Rabaud will succeed him. Faure was born in 1854, was musical critic of a local daily and took charge of the state dramatic school in 1905. Rabaud was born in 1873 in Paris; prix de Rome for musical composition in 1909; chef d'orchestre for many years; composer of the operas "La Fille de Roland" and "Marouf cavalier du Caire."

Joseph Volterra, director of the Gaité Rochecouart, and who is running the Casino at Parnasse, was the victim of an automobile accident last week. The car fell into the locks near St. Malo, but Joseph fortunately escaped without injury. He is a cousin to Leon Volterra, of the Casino de Paris.

Parisians were happy to have a live vaudeville program once more, judging by the splendid business done at the Alhambra reopening. The house was inaugurated Sept. 1. British frequenters of the bar were surprised to find Auguste, the waiter, missing. Fancy the Alhambra without Auguste. However, they were reconciled by the excellent show supplied by the Variety Theatres Controlling Co. which Gulliver is now directing in London. The acts comprise the singer George, a local favorite; Allen Shaw, Fauvet's dog, Sig. and Mme. Berrell, Mutt and Jeff, Ted Marcel, Miss Onuki, Meteor Trio, Joe Bogany Troupe, and the Russian dancers, Gamskourdia, Demidoff and Orloff.

Joe Brooke, former stage manager, is now general director.

E. H. Neighbour, who has been in charge since Barrasford started the house 16 years ago, goes to the London office next month. The departure of Neighbour is much regretted, particularly by the English patrons, for he has made only

friends during his long sojourn in Paris.

In addition to the stage being entirely rebuilt, with a unique concrete and iron under-stage, the orchestra pit has been lowered and the music stands are now invisible to the audience.

Gabrielle Ray and her eight little dancers, announced for the opening bill, were unable to reach Paris in time and will probably make their debut next month.

Two relatives of show people have been reported killed in the Wall street explosion of last week. A cousin of Mark Levy, the agent, named Franklyn Miller, aged 23 and married, was walking through the district when blown apart. He was identified by marks. Dae and Ne-vill, then playing the Greeley Square, canceled, through the loss of a relative in the catastrophe.

Leew's Metropolitan, Brooklyn, will carry an augmented bill next week, the occasion being an anniversary affair at that house.

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artistic design,
simplicity of
style; finest
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Madame Kahn

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PAUL PETCHING

EASTERN

WESTERN

ERNIE YOUNG

WHY I AM A SKEPTIC

Doyle is an honest and sincere believer, and as honorable a man it has ever been my good luck to

May I digress for a little space to say that this manager had graduated from the old-time school of street medicine sellers. He was one of the bunch of "high-pitch" men who went to Australia years ago, clad in the spectacular and costly raiment, the dashing sombreros and flowing locks of the opulent frontiersman, with the intention of vending their nostrums on the

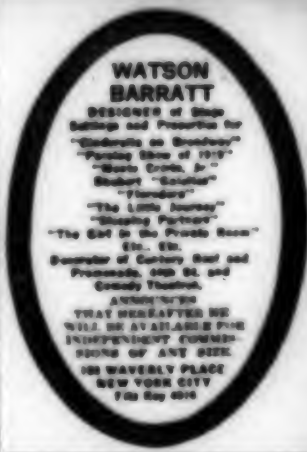
This killed any suggestion of fraud for no one knew the "information" I imparted which was supposed to be tucked up in the breast of the party receiving the message. All this had unfolded for effect upon myself. When I noted the deep earnestness with which my utter-

I admit I was completely fooled, but years passed, and in 1963 I played Muenchen, Bavaria, as the main attraction at the yearly convention (Muenchen Octoberfest), when I and behold! there was Dr. Greengrout in the flesh.

Well, I could not get to him quick

I borrowed a quarter from Flanning, the photographer, with which I purchased two rabbits and, on roast, grilled, fried, stewed and hashed
(Continued on page 34.)

(Continued on page 34.)



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FRANK FINNEY

AND AN ALL-STAR CAST

In the New Musical Burletta Entitled

"FROM HERE TO SHANGHAI"

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"The Party of the Second Part"

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(September 27).

ALHAMBRA, NEW YORK, Week, Oct. 4

**"Friend Pirates"
"Thou Shalt Not Steal!"**

A REAL BACKFACE ACT.
WE WEAR CONK AND DO THE
CHARACTER

(Formerly BEN K. BENNY)

This Week (Sept. 20), MAJESTIC, MILWAUKEE Week Sept. 27—PALACE, CHICAGO

Direction THOMAS J. FITZPATRICK

(Continued from page 31)

He was to submit to any restraint or test that they would propose and that I while being one of the sitters and supposedly trying to ex-

The water was supposed to be kept in the medium's mouth so that he could not blow the trumpet or talk at anyone. The mediums I have met were capable of doing this by the simple expedient of picking up a bell which was there for the spirit to ring. They would "spit" out the water into the bell, do their

(Continued on page 41)

BURLESQUE ROUTES

(Sept. 27-Oct. 4)

Ad Jans "Bevy" 27 Gayety Milwaukee 4 Haymarket Chicago
 Around the Town 27 Trenton
 Philadelphia 4 Majestic Scranton
 Bathing "Bevy" 27 Gilmore
 Springfield 4 Mt Morris New York
 Beauty Bevy 24-27 Grand Terre
 Bevy 24-2 Park Indianapolis 4
 Gayety Louisville
 Beauty Trust 27 Worcester
 Worcester 4 Gilmore Springfield
 Mass.
 Best Show in Town 27 Perth Am-
 boy 24 Plainfield 29 Stamford 30-2
 Park Bridgeport 4 Empire Provi-
 dence
 Big Sensation 27-29 Armyory Bang-
 hamton 30 Auburn 1-2 Inter Non-
 arden Falls 1 Star Toronto
 Big Wonder Show 27 Empire
 Brooklyn 4 Empire Newark
 Bon Ton 27 Gayety Buffalo 4
 Gayety Rochester
 Bon-tonians 27 Unification Paterson
 4 Majestic Jersey City
 Bowery 24-26 Herchel Des Moines
 4 Gayety Omaha

Kelly Lew 27 Grand Hartford
 Jacques Waterbury
 Kemper Hills 27-29 Cohen a New
 burg 20-2 Cohen's Brookline
 4 Howard Boston
 "Lid Lifters" 27 Cadillac Detroit

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Pitcher Young	Walter Ray
Pond Ray	Wesley Laura
Francis Fisher	Wesley Frances
Rebecca H.	
Rebecca Keith	Wesley Gene
Frank H.	Nash Mae
Frank M. J.	Nash Mabel
Frank L. H.	Nash Ralph
Franklin Mrs. Nell	Nash Sam
Pringora Trice	Nash Tom
	Nashette Viola

THREE

De LYONS

UNIQUE AERIALISTS

Direction CHAS. NELSON

Booked Solid: W. V. M. A. and Keith Western Circuit

Liberty Girls 27 Gayety Washington
ton & Gayety Pittsburgh
London Ladies 27 Empire Newark
& Cosmos Philadelphia
Maid of America 27 Empire To-
ledo & Lyric Dayton
Merion Rose 27 Gayety Pittsburgh
4-4 Park Youngstown 7-9 Grand
Akron
"Million Dollar Dolls" 27 Gayety To-
ronto & Gayety Buffalo
"Mischief Makers" 21 Penn Circles
& Gayety Baltimore
"Monte Carlo Girls" 27 Victoria
Pittsburgh & Penn Circles
"Naughty Naughty" 27 Gayety St.
Paul & Gayety Milwaukee
"Parison Girls" 27 Philly Washing-
ton & Transboro Philadelphia
Parison Whirl 27 Minors Browns
New York & Orpheum Pittsbum
Peek & Bow 27 Casino Boston &
Columbia New York
Pioneer Buff Review 27 Palace Ba-
ltimore & Gayety Washington
"Pine Pine" 27 Academy Buffalo &
Columbia Detroit
"Raggle Raggle" 27 Gayety Baltimore
& Philly Washington
Reverie Al 27-29 Rastrolle Syracuse
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hett
Reveries Also 27 L. O. & Gayety St.
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BEN SALVIN, Prop. **MURRAY STAND, Mgr.**

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JACK

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"The Wizzing Whirlwind Wizards"

NOW PLAYING B. F. KEITH'S 81st STREET THEATRE

LOOK US OVER

could stay many weeks longer without a drag from appearance.

Although "Pitter Patter" the attraction at the Globe, recently opened as a big time legitimate house, with Al Sheehan, formerly of the Tremont as manager, will go to New York at the finish of the week no coming attraction has been announced. It would be a serious matter for the house, not to put on a first rate show at this house now for "Pitter Patter" had them coming good.

BUFFALO.

By Sidney Burton.
MAJESTIC—Ritzy Entertainment in "Delicious." First time out of New York and the star's first appearance here in several seasons. Drawing heavily on the "clash" of the town. En route to Chicago.
SHUBERT-TICK—"Lamb." Practically unknown here. Doing well.

SHUBERT—Vaudeville.
SHUBERT'S HIPPODROME—Picture. "What's Your Hurry." Director Keston "Cavet 12." Edna Handford, soloist.
SHUBERT'S CRITERION—Picture. "Humoresque." Widely heralded by word of mouth. Landed with a bang on opening Sunday.

OLYMPIC—Cal Dean's Security Girls Henderson and Holiday, Ruby Harris, Mandel and Ross, Morton Jewell troupe.
LYRIC—Picture. "The Fortune Teller." Vaudeville. Alma Danes Review, Mason and Diana, Cordell, Fields and Hanson, "Boy Wanted." GAYETY—"Town Scandal." Burlesque.

ACADEMY—Harry Lang and "Lafayette." Burlesque.
STRAND—Film. "My Husband's Other Wife." Chester Comedy.
PALACE—Picture. "Shipwrecked Among Cannibals."

With the new season well under way, business looks stronger than for several seasons past. Vaudeville, all over the city, is playing to practically capacity all the time. Burlesque getting big money—the Gayety drawing upon new fields for patronage, notably women, and the Academy, occupying in the old gang. Pictures are packing them in, even the smaller houses doing capacity. Takings at the two dollar houses are variable with the managers looking dubious and playing a waiting game. With increased wage demands all around many shows have gone to \$2.50 top—a hard nut to crack on the road. Managers agree the next few months will tell the tale.

On complaint of the Buffalo Safety Council, the authorities prohibited "Daredevil" John Reynolds from climbing the 12-story Morgan Building Tuesday. Reynolds, who is appearing at the Empire, climbed the building on Monday before a huge crowd. On Tuesday the police stopped in and stopped the "Human Fly" exhibition.

Edith Mills, sporting editor of the Times, dug up some theatrical ancient history this week when he unearthed the story that Bernard Hyllin and Edith Girard, appearing in "The Royal Vagabond," were co-stars in "The Rain Maker," a musical show presented here just twenty-seven years ago this past week. Henry Donnelly, Charles Ross, Frank O'Brien, Mabel Fenton, his book, Anna Marie Edith Girard, and John Cherrington were in the cast with Ann Cox as company manager.

Negotiations have been completed by which a motion picture concern has purchased the ferry boat Franklin at Bridgeburg, Ont., and will send it over Niagara Falls for a thriller. Permission has been secured from the Canadian Government.

JAMES MADISON

VARIABLE AUTHOR. Will return to 1401 Broadway, New York, for the Winter season on September 26th.

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meat, and dummy figures will be used for the stunt.

Plans announced for the coming concert season show at least four separate series of concerts are in the offing besides nearly a dozen single recitals. This season the field will be even more congested than last which averaged two concerts a week during the winter months.

The Olympic Amusement Company has filed plans for their new theatre and office building at Broadway and Washington street.

Walter Roberts, assistant manager of the Strand for several years, has been made assistant manager of the New Mark Strand, which will open shortly in Albany. Roberts was formerly treasurer of the Gayety. He leaves for Albany the middle of the month.

Whisperers who have been lifting their brows about the failure of the Shon Amusement Co. to begin work on the Metropolitan were set to rest by a statement from Harold R. Franklin to the effect that the delay was caused by difficulty in obtaining steel. It is said completion of the Met. may be delayed until December, 1931.

The increase recently granted to the musicians by the theatre managers will result in an additional orchestra expense at Shon's Hippo of close to \$47,000 for the coming year, according to estimates made by the Shon company.

CINCINNATI.

Hugo L. Kupferchmidt, 37, secretary of the Krippendorf-Dittman Co., show manufacturers, and formerly first violinist of the Cincinnati Symphony Orchestra and who played with Edmond Culp and the Culp String Quartet, died at his home here, following an operation.

W. W. Howland, president of the Associated Film Exchanges of the Cincinnati Chamber of Commerce, announces that the war on "bicycling" is to be renewed with added impetus. Howland, who is Cincinnati manager for Metro, has arranged for every film salesman to be a private detective. Known "bicyclers" will be required to deposit \$500 bond to insure that they will not play rented pictures at more than one theatre.

Arthur Lucas, division manager of Goldwyn Distributing Corporation, with headquarters in Atlanta, has resigned to devote himself to his multifarious theatrical and manufacturing interests. It is reported Jack Stewart, manager of the Cincinnati district for Goldwyn, is slated to succeed Lucas. Since being transferred here from New Orleans, where he was Goldwyn manager, Stewart has made good with a bang.

Nathan Barnhardt, who puts on musical shows here, was arrested on complaint of his wife, who says he has an affinity. Barnhardt admits the charges and so does the affinity. Emma Duke. Furthermore the Duke girl has a child three months old and says Barnhardt is its dad. Barnhardt in Municipal Court was fined \$100 and costs by Judge Bell and sentenced to 60 days in the workhouse. The case of Miss Duke, who was also nabbed, was continued until Sept. 28. The wife played devilish and traced the couple from an amusement resort to a house here. At

first Barnhardt said he wanted to get a divorce and marry Miss Duke, but now says he is repentant and wants his wife to take him back for the sake of their own two children.

The Lyric and Keith's theatres have raised prices.

CLEVELAND.

By J. Wilson Roy.

OPERA HOUSE—"The Rainbow Girl." Next week, "The Royal Vagabond."
SHUBERT-COLONIAL—"The Bird of Paradise." Next week, "Take It from Me."

KEITH'S—Vaudeville.
PRINCILLA—Five Chapins, Mabelle Phillips, Brown and Huber, Dawson and Clare, Zarrow's Beauty Company and pictures.

LOEW'S LIBERTY—Vaudeville.
GRAND—"Cheer Up Girls," Permann and Shelly, Carmen Lopez, Howard and Ross, Ethel Keller and Chorus and pictures.

MILES—"Fast, Present and Future." Four Beauties, Hope Vernon, Howard and Kellard, Beatrice and Barrett, and pictures.

STAR—"Maid of America."
EMPIRE—"Tid-Bits of 1930."
EUREKA—Film, "The Right to Love."

METROPOLITAN and STRAND—"Homestead Vets."
STILLMAN—"Head and Shoulders."

MALL and ALHAMBRA—"Crosby Street."
STANDARD—"Hickin' Penns."
KNICKERBOCKER—"The Truth."

ORPHEUM—"The Purple Cipher."
GAIETY—"Some Wild One."

Another "home-coming week" is being celebrated here—Rena Arnold, Rae Eleanor and Joe Hall, and Ethel Clark, of the Keith bill, and Ed Aldman, with "The Rainbow Girl" at the Opera house, are Clevelanders.

DENVER.

By T. H. Ferris.

Edward La Zar, comedian, who recently finished work here in "On the Park Market," the first of a series of seven comedies to have been made by Bulfinch Comedies, Inc., has announced that he will head a new company of his own to be known as La Zar Comedies, Inc. Mr. La Zar announced the following as officers of the corporation: S. N. Marner, president; Dr. L. K. Painter, first vice-president; Dr. A. P. Alexander, second vice-president; and Charles E. Patrick, secretary and treasurer.

"Humoresque" is starting its second week at the Rialto. Films seldom run more than a week in Denver.

Helen Freeman, who played the feminine lead in "John Ferguson" and "Beyond the Horizon" and has been in Denver for six weeks as leading woman of the Wilkes Players at the Denham theatre, is leaving for Los Angeles, where a play upon which she had been working for two years will be produced.

After being dark a week, the Broadway opened with Maude Fulton in "The Humming Bird." The piece is moving east from the coast. The rest of the season is booked, according to Manager William Hesse.

Doris Woodbridge has come to Denver from New York to succeed Miss Freeman at the Denham.

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One of the "No" plays written in Japan in 1600 was revived and set to native music by Horace Turman of Denver and presented in the garden of the home of Mrs. Verner Z. Reed last Thursday evening. The proceeds from the 200 in attendance at \$3 a seat were given to the MacDowell Memorial fund.

Heavy advertising and exploitation mark the anniversary week of the William Fox theatres in Denver. The Rialto is playing Pearl White in "The White Mill," the Strand "The Skywayman," with Lieut. Ormer Locklear, and "Bride 13," and the Isis, William Russell in "The Man Who Dared." Ten per cent. of the profits from "The Skywayman" will be given to the families of Locklear and his pilot, Lieut. Milton Elliot.

Olive Thomas pictures have been heavily drawing cards. Neighborhood houses have been jammed with fascinated crowds.

Irene Barker, a Denver girl who has succeeded in Edgfield's "Midnight Frolic," is in Denver on a vacation of two weeks. Coincidentally with her stay is the showing of "White New York Streets," in which she appears.

Attitude of candidates toward motion pictures and Sunday closing is being sought by the film men, who are taking an active part in politics.

DES MOINES.

By Don Clark.

"The Little Whopper," the first musical comedy of the local season at the Rialto last week, failed to catch on here. Although well presented and winning plenty of applause from the audience, it did not draw well. Prices of \$2.50 for a show not well known here probably was partially responsible for lack of support.

"Peg O' My Heart" did a great business in stock at the Princess last week.

"Humoresque," in pictures at Rialto is held over this week. Forty cents at night and 50 in afternoon—S. R. O. every night and big matinees.

Other films this week: "Matinee X," at Des Moines; "A Fool and His Money," at Garden; "Circumstantial Evidence," at Casino; "Under Northern Lights," at Royal; "The

Whisper Market," at Empress, and "Husband Hunters," at Majestic.

DETROIT.

By Jacob Smith.

Three musical shows comprise the legitimate attractions this week. "The Royal Vagabond," Detroit return, "Pinhead," Shubert-Detroit, opened to capacity. Forest Huff and Fritz Van Husing joined the show here. "Magic Melody," Garrick. All three attractions received excellent notices. "Pinhead" at \$1.50 top, the others \$2.50 top.

W. S. Butterfield has taken a lease on the old Blue property in Lansing. The new Strand-Avenue in Lansing, another Butterfield theatre, seating 1,500, is scheduled to open January 10.

"Humoresque" is going big at the Broadway-Strand, now in its third week and will be held for a fourth week. "The Right to Love" and "Something to Think About" are the next Paramount suppers to be shown there for extended runs.

Other photoplays this week:—"In the Heart of a Fool," Adams; "Master Mind," Adams; "White Moll," Washington.

DULUTH.

By James Watts.

ORPHEUM—Vaudeville.
NEW GRAND—Crescent Comedy Four, Chamberlain and Earle, Walsh and Austin, Armstrong and Joyce, Hollinger and Reynolds, films; California movie girls as added feature.

LYRIC—First half, "Revenge of Tarran," film.
NEW SUNBEAM—First half, "The Turn of a Card," film.

ZELEDA—First half, "Blanche Sweet in 'The Girl in the Web,' film.

STRAND—First half, "White Fergusson in 'Lady Rose's Daughter,' film.

STAR—First half, "Mary Miles Minter in 'Jeany Be Good,' film.
ALHAMBRA—First half, "William Farnum in 'Heart Strings,' film.

The Garrick and the Grand are playing extra features this week. The Garrick is putting on a free symphony concert with Eulalia Bain, soprano, of New York, as soloist. The California movie girls are an added feature at the Grand. Indications are that these playhouses will turn 'em away all week.

John Edwin Hine, dramatic editor

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SATURDAY NIGHT, SEPT. 25

HEAR OUR VICTOR RECORDS

of the Duluth "News-Tribune," has resigned and will leave early this week for Washington, D. C., where he will occupy an executive position on "The Herald." Mr. Rice has been dramatic and managing editor of the "News-Tribune" several years. During that period he has gone to New York and other Eastern cities once or twice a year and looked over the Broadway offerings and has been a diligent worker in behalf of the stage. R. E. Austin, night editor of the Minneapolis "Tribune," will succeed Mr. Rice. Mr. Austin is a former Duluth newspaper man.

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INDIANAPOLIS.

By Volney S. Fowler.

MURAT—Greenwich Village Folies; next, "The Little Blue Devil."
ENGLISH—First half, dark; second half, Neil O'Brien's Minstrels; next, Twin Beds.
PARK—The Record Breakers.
KITH'S—Vaudeville.
LYRIC—Vaudeville.
ROADWAY—Vaudeville.
RIALTO—Vaudeville.
COMBLE—Pictures.

Bradford Mills and Marie Armitage are invading the realm of Oma R. Talbot in Indianapolis, with three concerts on Sundays at the Mural. The Oma R. Talbot Fine Arts Association has held the Mural for Sunday afternoon exclusively for several years. The Talbot programs will continue on Sundays not held by Mills and Armitage. Miss.

Frances Abba, Mary Garden and Rudolph Guss are to appear under Arratage's direction.

The Colonial and Ohio, photography theatres, have increased their admission from 15 cents for afternoon, and 25 cents for evening, to 35 cents and 40 cents.

Vernon C. Hastings, Sam E. Gilbert and Clifford M. Lantz are directors of the newly incorporated South Theatre Corporation of South Bend, Ind. The company will operate a theatre. It has \$10,000 capital.

Reports that local theatres planned to raise prices during the U. A. R. National Encampment here this week were found to be untrue by the Better Business Bureau which conducted the investigation. G. F. Olwin, manager of the bureau, praised the attitude of the theatre managers, who not only promised not to raise prices, but also volunteered to report any instance of such action by any theatre in the city.

"Humoresque" is in its second week at the Ohio.

KANSAS CITY.

By WILL R. HUGHES.

REHBERT—William Courtney in "Civilian Clothes."
GRAND—"Little Women."
GRIFFIN—Vaudeville.
LAWSON GARDEN—Vaudeville.
GLOBE—Vaudeville.
EMERSON—Hi Jenks Musical Comedy Co.

GAYETY—"Abc Reynolds Revue."

CENTURY—"Tiddly Winks."

NEW ROYAL—"Humoresque," third week.

NEWMAN—"What Women Love."

Added feature, Cesare Neri, Italian tenor.

NEW TWELFTH STREET—"The Law of the Yukon."

Last week was the warmest of the summer and the houses felt its effect, although most have no complaint in the way of business.

Joseph B. Glick, manager of the Shubert, has William Miller, one of the best known treasurers in the city, presiding over the box office, assisted by Leo Weyman.

The 12th street entrance to the Hippodrome theatre, which has been used since the theatre was built a number of years ago, has been closed and will be occupied by a cigar store. The main entrance is now on McGee street, on which the theatre fronts.

Manager Jacobs, of the Globe, says his house will play the regular vaudeville road shows, composed of acts from the Junior Orpheum Circuit. These shows are framed with at least one big act and travel intact.

Four members of the "Twin Beds," playing this season, have been chosen and other players obtained in an effort to bolster up the cast. Reviewers put this way all did.

MINNEAPOLIS.

Four members of the "Twin Beds," playing this season, have been chosen and other players obtained in an effort to bolster up the cast. Reviewers put this way all did.

not any kind thing concerning the personnel of the company prior to its reorganization.

A movement is on foot to erect a memorial to Dr. Caryl R. Storr, for years the dramatic and music critic on the Minneapolis "Tribune." Dr. Storr committed suicide last Spring.

Several acts scheduled to open August 19 were closed after rehearsal. Burton Meyers, manager of the house, had to dig around for enough acts to open the Sunday show with.

Louis Farnum, formerly with the Shubert Players, has joined the Garrick Players in St. Paul, as has Walter Givens.

The Loring theatre, a new Pink, white & Ruben film house, will open in the near future.

Articles of incorporation have been filed by the Hennepin Avenue Theatre & Realty Co., with a capital of \$1,000,000. The company will finance the construction of the Hennepin theatre, the new Orpheum house, work etc., which has begun.

NEW ORLEANS.

By O. M. Samuels.

LYRIC—Charles Bennett's Colored Carnival.

STRAND—Doris Keane in "Humoresque."

Tom Campbell is insisting that road companies stick to the two-dollar tariff for the engagement at the Tulane, save in instances where a raise in price is warranted.

Cornelia Meehan is assisting Howard McCoy in the management of the Palace.

Douglas, La., is singing acts Monday night, using artists who may be laying off after engagements.

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Albany, where three shows is the rule. It's a mix-up.

"Lightnin'" with Milton Nobles in the Frank Bacon role, plays both Albany and Troy this week. The company is headed for Chicago, where a long run is in prospect.

VANCOUVER, B. C.

By H. P. Newberry.
EMPIRE—Empire Players in "The Only Son," with Edythe Elliott, Fred Sullivan, Rita Delmas, Ray Dallas and George Howard in the

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COLONIAL—"The Road Barrier."
MAPLE LEAF—"Down on the Farm."
BROADWAY—"Below the Surface."
GLOBE—"The Double Dye Deceiver."

A new departure is being made by the appearance of the Scotti Grand Opera Company at the Arena. This building, seating about 10,000 or more, has often been used for or-

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cheerful and chosen, but this is the first time that an attraction of this kind has appeared there.

WASHINGTON, D. C.

By Hardee Meakin.
KEITH—Vaudeville.
NATIONAL—"Three Wise Fools" with the original New York cast, headed by Claude Gillingwater. Opened Monday night to a good house.
SHUBERT-RELAND—"My Lady Friends" has returned, with Jack Norworth in the stellar role, and his performance was evidently an agreeable one to the local critics.
SHUBERT-GARRICK—"Come Seven" with a local stock favorite, Harle Pate, in the lead, the cast being headed by Gail Kane, while the other featured member is Arthur Aspinwall.
POLK—"The Girl in the Moon."

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LOEW'S PALACE—Film, "The Village Smith."
LOEW'S COLUMBIA—Third week of "Humorous."
MOORE'S RIALTO—"What Women Love."
CRANDALL'S METROPOLITAN—"The Devil's Pass Key."
MOORE'S GARDEN—"Home-again Polka."
"Flowers," with Eleanor Painter, is underwritten for the coming week at the Shubert-Belasco.

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SAN FRANCISCO

in Albany and Troy are any criterion. While Albany is supposed to have big time and Troy small time, many acts jump from one house to the other. Valere Rogers headed the bill the last half and is doing the same in Albany for the entire week this week. In some cases it is honestly played for the other half of the week, in others Proctor's Harmanus Blocker Hall.

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leased by Frank R. Harris, who will open a dancing salon there, dubbed "Island," about Oct. 1. John Carroll will be associated with Harris in the venture.

Bringing of Wally Reid's "What's Your Hurry?" to the Symphony at Birmingham was utilized by the city authorities for a novel campaign to stop jaywalking. Incidentally it got columns of free publicity from the newspapers.

TROY, N. Y.

By JAMES L. CONNORS.

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ing Watertown this week under the auspices of the Loyal Order of Moose.

Binghamton dramatic critics didn't take kindly to "The Rainbow Girl" playing the stage there. The fault was with the cast, the critics agreed.

The Family at Birmora, has been

Fair here last week, had the poorest run of attractions that any carnival organization has brought heretofore in many years. The show was taken or gave to sell something. The "girls dancing show" offered four or five female models than the proverbial hedge fence and well on the road to old age. Complaints were numerous. The "1920 Midway" was the one blur on an otherwise highly successful exposition.

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which has been working successfully for the past 25 weeks. Present members retiring from show business. Will consider royalty basis. FRANK and FRED, Care of Lewis & Gordon, Palace Theatre Building, New York.

The Wisting did record business last week—State Fair week—with "The House Girl." The box office showed receipts that came close to the grand total of "Maytime," which set the high-water mark two seasons ago. And "Maytime" had an extra matinee at that. "The House Girl" had a \$250 top.

P-Jack Brothers shows are play-

RIVOLI.

Whoever is responsible for this week's program arrangement is deserving of credit for the appealing vein maintained throughout. With the William S. Hart feature, "The Cradle of Courage" as the keynote of the bill, the supporting numbers have been judiciously mixed with both light and serious topics resulting in a smoothly progressing program. Starting with the "Dance of the Hours" from "La Gioconda," the way was paved for a rather weighty, but nevertheless interesting news pictorial. The pictures of the Wall St. tragedy started a buzz of subdued conversation. The Mutt and Jeff animated cartoon served as a comedy relief to good purpose preparing one, once more, for some interesting X-ray photographs of human anatomy. Marjorie cartooning of public personages with the movable hair stunts concluded the news digest and proved quite entertaining.

"Roses of Picardy," a production of the New School of Opera and Ensemble, with Nellie Gilman, soprano and Georges Du France, tenor, and an unprogrammed quartet, charmed the audience. It was more the song's sentiment than anything else responsible for the hush.

Mr. Hart's feature is one of his best productions for a long time and should win many new fans.

"A Hunt in the Black Forest," an interpretive orchestral rendition preceded the last picture offering a Paramount-De Haven comedy, "Kids in Kids" which also proved to be one of the best this season by Mr. and Mrs. De Haven. The tale concerns a couple who are stuck with a septet of youngsters as a result of a fire in the neighboring orphanage and the antics of the kids are responsible for the ensuing entertainment. Charles Farrott who directed this two-reel comedy deserves credit for his handling of that tribe of young hoodlums.

RIALTO

They scented the show at the Rialto this week. The orchestra played a selection in addition to the usual overture and there was only one soloist, Mary Fabian. The comic or educational was out and the show ran considerably under two hours. At that the topical news feature was projected so rapidly Sunday night that its interest was injured.

In addition, the comedy was not new to Broadway, being the Paramount-Black Bennett production, "Don't Weaken," shown at the Rivoli. It is a fast and furious bit of fun, however, and went a long way to strengthen the show to those who had not seen it before. It must have been new to them, for the house held capacity at the opening and the audience laughed as a unit at the slapstick.

It was an out and out laughing bill, even to the introduction of a comic cartoon as part of the news topical and magazine subject, and so grouped itself appropriately around the feature, Dorothy Gish in "Little Miss Rebellion," a curious combination of satire on Bohemianism and broad burlesque on romantic love tales. The overture was "William Tell."

STRAND.

Constance Talmadge in "Good Luck," a First National release, tops the current week's bill at the Strand. It is a fair little picture built for comedy purposes, but falling rather short on laughs, although this is due to production and direction rather than to lack of opportunity in the script. The comedy feature of the bill, a Mermaid production, entitled "Non-sense" started like a whale with barn yard stuff, but flopped when the human element entered. It would have been better to have let the fowl cast play the entire picture. The news weekly was the only other celluloid on the bill.

In the musical section of the program the selection from "La Boheme" was offered as the overture, while a duet from "Cavalleria Rusticana," presented through the medium of the Strand "operascope," proved a novelty and was heartily applauded. Raoul Hottel, tenor, and Margaret Mariborn, soprano, were the vocalists. Estelle Cary, later in the bill, offered "My Hero."

"HEADIN' HOME."

This is the Babe Ruth picture which Tex Rickard is exploiting at Madison Square Garden this week, and judging from the attendance Sunday night, the official opening, Rickard has picked another coin garnerer irrespective of the merits of the picture.

Just as the crowds get up and leave the Polo Grounds satisfied, after watching the big slugger bury one in the top of the grand stand, just so they were satisfied at the Garden when Babe won the game for the home club after wandering through countless scenes dressed in street attire and totting a piece of hickory from which he was supposedly fashioning the bat that later on was to make him famous.

There is a story running through the picture and so many minor characters that it would take a

computing machine to record them all without the aid of a program. None of the latter were on sale, but everything else was, from Babe Ruth phonograph records to the Babe Ruth song, "Oh You Babe Ruth," which was sung and played by Lieut. J. Tim Ryan's Black Devil Band, who accompanied the picture.

The story deals with Babe's adolescent efforts to convince the home town skeptics that he is the goods as a ball player. He is refused to be convinced until a visiting team arrives and, after the pitcher of the visitors gets drunk on the town barber's tonic, the Babe is given an opportunity to substitute and breaks up the game in the ninth inning with one of his circuit clouts. Then the home towners want to lynch him and Babe is forced to flee town.

Ruth Taylor plays the daughter of the village banker, who has no use for Babe, and there is a rival, who doubles as pitcher for the home team when he isn't stealing pop corn. He is the cashier of father's bank and an ex-flee chaser, who rammed into town and got in solid because he could pitch a little. The Babe saves the girl from eloping with the scoundrel and hands him a fine, acting in the bargain.

Later Babe goes to the big town and in some miraculous manner gets into the big league. Three days before he does his big league sponge he jumps back home, marries the girl, is landed and welcomed by all the town knickers and next we see all the principals in boxes at the Polo Grounds where Babe entertains by crushing the apple for them.

The story as a story is ridiculous and isn't convincingly enacted. It couldn't hold the interest of any one for five seconds if it were not for the presence of the great athlete. He, and he alone, makes it worth five minutes of anybody's time.

"Rags" Paer wrote the title, and all connected with the picture owe

him a vote of thanks for saving the situation on many occasions with his awfully funny wise cracks.

The direction is atrocious and the supporting members of the cast, with the exception of the woman lead, a lot who plays Babe's foster sister, and an excellent piece of character work by Babe's screen mother, are on a par with the direction.

The picture has been thrown together to capitalize Ruth's tremendous popularity and as such it will do a success. Ten thousand people sat patiently through the dreary preliminary scenes waiting for their idol to reach his specialty which is the promulgation of home runs. This is an age of specialists and as a picture star Ruth qualifies as the greatest batsman that baseball has ever developed.

CRADLE OF COURAGE

"Square" Kelly.....William S. Hart
Sam Toney.....Ann Little
Toney.....Thomas Montagu
Muttie Kelly.....Gertrude Claire
Jim Kelly.....Francis Thorwald

"Square" Kelly returns from two years' overseas service. He has been an expert yegg previous to this and the gang welcomes him back, respectful of his crackman abilities. The army training, a buddy's urgings and a gal's influence all serve to resolve Kelly into pursuing a law enforcement course. He goes the opposite extreme of allying forces with the despised "bulls." As a blueprint he succeeds in rounding up his former comrades de nitroglycerine with the discovery his own brother, also a member of the gang, was shot from behind by an accomplice, whereupon Kelly, the cop, becomes once more Kelly, the primitive brute, thirsty of vengeance for this wrong to his kinsman and causes the arrest of Thorwald, the trapper and leader of the gang.

This is brief in the case of William S. Hart's newest Arcturion picture, now on exhibition at the Riv-

oli. The story was adapted and directed by Lambert Hillier from Frederick Bradbury's tale.

The picture's a corker and cannot miss. It is a distinct departure from the star's usual run of western bad man parts and an attempt at something new.

Ann Little is an acceptable opposite and was not spared in captioning her illiterate speeches and underworld idioms. Gertrude Claire as Mother Kelly, who disowns her offspring when he turns copper and "yellow" as she expresses it, did good work with her character role. The balance of the cast is high grade, Tom Montagu looking very villainous as Thorwald and Francis Thorwald humanly sympathetic and repulsive as occasion required as Square's brother, George Williams made the most of his part as Lieut. Kelly, the "bull" responsible for Kelly's joining the force. The direction is excellent.

The picture is sure to run up against local censorship stages in various portions what with the frequent close-ups of a "gat" barrel and that scene of cracking a safe with the aid of an oxy-acetylene blowtorch. That part is sure to be ordered out in several states.

FALL OF A SAINT

Gaumont made this ordinary picture from the story of R. Clement Smith. Josephine Burke is featured. The screen is silent as to the identity of all other players in the cast, as well as those concerned in the making. The story is one of those mechanical creations devised for theatrical purposes only and revolves around a laboriously contrived "mystery." The characters are puppets in the hands of the scenario writer and the unreality of their motives is reflected as it always is in such cases in stiffed acting. They are just a collection of stuffed figures instead of men and women.

The story begins with the house-

party of the Grandets. Grandet tries a badger scheme on his host on the evening when the house party is to give amateur theatricals. Mrs. Grandet learns of the plot. Grandet and his host are cast for leading parts in the play during which they fight a duel with pistols. A mysterious hand is seen to load one of the pistols with a real bullet before the play starts, but the identity of the plottor is not disclosed until reel five. Mr. Grandet is slain in the duel.

In the house party is the brother of the host, and he falls desperately in love with Grandet's widow an adventuresome who lives by her wit. He is a philanthropist, given to uplift work among the poor and known as "the saint." The widow vomps him to a fare ye well and gets from him the money she has to pay to a blackmailer who threatens to ruin her by swearing that it was she who loaded the fatal pistol. The hero and the blackmailer have one of those "desperate" combats of the screen in which the hero's hair is almost matted up and the blackmailer is frightened off.

The hero gets one of his settlement workers to play detective. He learns that the conspirator in the duel really was Mrs. Grandet herself, driven to desperation by her husband's forcing her to take part in his disgraceful schemes to seek his death.

Heroes can't marry lady murderers in the pictures even if they do repent, so this hero is wedded off to one of his co-workers among the poor and all is happy. Even the murderous widow goes scott free because "it would do no good to tell the police now." The picture is nonsense. A good deal of the action takes place in a cabaret called the Rat House. Some rather good studio sets are disclosed here, and the large numbers of people are neatly handled.

However, the effort is wasted in a story that is crudely told, unconvincing and grossly theatrical.



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From the Novel by

James Oliver Curwood

Directed by DAVID M. HARTFORD
Eastern Representative, ERNEST SHIPMAN

A Thrilling Drama with
the Tang of the Wild

Another picture demonstrating the high class productions the Strand is offering its patrons under its new

ASSOCIATED FIRST NATIONAL FRANCHISE

A First National Attraction

There'll be a Franchise everywhere

GOOD REFERENCES.

Mr. Wynn.....	Constance Timmings
Mr. Marshall.....	Vincent Coleman
Mr. Starnes.....	Red Sparks
Miss Caroline Marshall.....	Bernie Sparks
Mr. Brown.....	Wesley Young
Mr. Whaley.....	Wesley Lee
Mr. Fisher.....	Mathew L. Bates
Mr. Landis.....	Archie Lary
	Dorothy Walters

Constance Talmadge's latest First National release presented by Joe. M. Schenck is the attraction for the current week at the Strand. On Sunday night for the final performance of the day the house held an overflowing audience attesting to the drawing powers of the young comedienne. However, her admirers were rather disappointed in the picture itself. It is entitled "Red-Headed" and was originally published in serial form in the "All Story" magazine. In fiction form it proved a better comedy offering than it showed itself on the screen.

And the story version been followed more accurately the picture could have been a bowl of laughs from start to finish, but as it is there is little comedy in the screen version.

Miss Talmadge has a role that, while full of possibilities, does not seem to have been fully developed in her support. Ned Sparks proves to be about the best in the cast, and in a number of scenes he manages to take all that there is to be gotten and walks away from the star in occasional flashes. Vincent Coleman is a typical juvenile lead, qualifying, but that is about all.

Dorothy Walters in a character bit on at the opening and again at the finish of the picture for just brief scenes, managed very well. Nellie P. Spaulding, as the old aunt, gave a very interesting and carefully studied performance. Matt Hetta, as a prize fighter, made a couple of laughs in the recreation scene.

At the opening of the picture there is a brief prolog but that shows the star before a huge figure of Buddha. It is one of the most effective bits of symbolism in the entire production. Fred.

LITTLE MISS REBELLION

Edward J. Kane M. D. University of California
Berkeley 1948-1950 1950-1952
Assistant Professor 1952-1954
1954-1956 1956-1958
1958-1960 1960-1962
1962-1964 1964-1966
1966-1968 1968-1970
1970-1972 1972-1974
1974-1976 1976-1978
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2178-2180 2180-2182
2182-2184 2184-2186
2186-2188 2188-2190
2190-2192 2192-2194
2194-2196 2196-2198
2198-2200 2200-2202
2202-2204 2204-2206
2206-2208 2208-2210
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2238-2240 2240-2242
2242-2244 2244-2246
2246-2248 2248-2250
2250-2252 2252-2254
2254-2256 2256-2258
2258-2260 2260-2262
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2286-2288 2288-2290
2290-2292 2292-2294
2294-2296 2296-2298
2298-2300 2300-2302
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2386-2388 2388-2390
2390-2392 2392-2394
2394-2396 2396-2398
2398-2400 2400-2402
2402-2404 2404-2406
2406-2408 2408-2410
2410-2412 2412-2414
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2418-2420 2420-2422
2422-2424 2424-2426
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2438-2440 2440-2442
2442-2444 2444-2446
2446-2448 2448-2450
2450-2452 2452-2454
2454-2456 2456-2458
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2462-2464 2464-2466
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2494-2496 2496-2498
2498-2500 2500-2502
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2594-2596 2596-2598
2598-2600 2600-2602
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2606-2608 2608-2610
2610-2612 2612-2614
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2618-2620 2620-2622
2622-2624 2624-2626
2626-2628 2628-2630
2630-2632 2632-2634
2634-2636 2636-2638
2638-2640 2640-2642
2642-2644 2644-2646
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2650-2652 2652-2654
2654-2656

The program of the *Hearts* sets forth that the story is by Harry Carr, scenario by Wells Hastings and direction by George Pawcett. I would seem that all these could have made a more cohesive effort, for Paramount's "Little Miss Rebellion" is a revolt against all rules of story telling.

It starts out as a sort of "Prisoner of Zenda" tale with a boyishish heroine; turns into a satire on Bolshevism; makes a side excursion into the field of mystery—detective material; thinks better of it and makes a satire on the satire and makes it broad burlesque and then, to end, that no element of appeal shall be missing, rounds up in a free-for-all fight and a romantic hero-horrible climax for a romantic finale. The audience finds itself rather dizzy during this performance, but endures good naturedly, because there are some individual scenes of comedy which are appealing and amusing.

Dorothy Gish plays the princess of one of those mythical principalities which is mid-way between comic opera and Durban romance, with a dash of twentieth century stuff with court formality and loneliness and, making her escape from the castle, joins in a baseball game played by a detail of American doughboys, held over after the armistice. She gets a black eye and falls in love with one of the doughboys.

Returning to her palace she becomes involved in Bolshevik plots and during a revolution is driven to flight, accompanied by a faithful guardsmen and the crown jewels. Thus provided for she comes to New York on a still hunt for experiences of real life and democracy. To this last end she becomes a loser of the wheat in Chile.

The Haskewitzs follow hottest instant on the murder of the princess and possession of the jewels. They break into her tenement dwelling and are ransacking the place when the princess returns and falls into their power. The faithful retainer has been bound and gagged and the Haskewitzs proceed to torture the girl into revealing the hiding place of the sparklers, which are latched away among the mashed potatoes in the refrigerator.

But the faithful Broadway has seen the princess in Child's and now as she grows to the white and followed her home, arriving just in time to release the retainers and wipe up the floor with the Bohemians. Enter the police to investigate a revolver shot; exit the Bohemians! married— presto! climax: Good Night, it's a wif and won't take. Let Miss Gish make her heroine funny in her own particular style of graceful artistic gaiety. Some of the exterior are beautiful in the early part of the story, the acting is adequate and the titles are especially well done, but what's it all about, you know.

THE LIGHT WOMAN.

Doris Kane.....	Robert Jerome Brady
Paul Evans.....	William Conley
Hal Foster.....	Guy Milham
Jeanne Duffie.....	Clare Fu Bry
Madge Devoe.....	Nancy Chase
Thomas Evans.....	Charles Clair

Samuel B. Hutchinson, president of the American Film Corporation, presents this "all star" picturization of Robert Browning's "classic"—to quote the three sheets which, among other things, also disclose the information George L. Cox "lastfully produced" the production. The quotes are not made conspicuous for satirical purposes, for, strange to say, a fair claim to them may be granted the respective parties—particularly Mr. Cox.

The story is conventional society stuff, oft repeated in different guises before, and this version is by no means original in any respect. It's the old story about men, though engaged to the pure and sweet heroine, falling for vamp, and father in attempting to buy off the alien. The latter draws the reformer stout by re-

feeling dad's \$10,000 bonus for the deed and errant son goes over of his ways and comes back to the girl he left behind. However, it is all camouflaged with a lavish production, tastefully mounted and fairly directed.

The cut is capable and of equal histrionic ability, although Claire Du Brey, a very Geraldine Farrar type of woman, did not look imposing enough for the vamp end. Hallam Cooley as the son and Charles Chary as his father did good jobs. Miss Hiddy as the heroine had little chance for distinction, but the action revolving about the clandestine amour of Paul Evans.

Mr. Cox and Sidney Alger are credited with the continuity and the corner also directed. He should not have permitted the sentimental slush at the finish to creep in. One cannot imagine a "gold digger" of the villainous type who is captioned as the title holder of a "record from Nemo to Monte Carlo" refusing \$10,000 high money and contemplating suicide, only to be interrupted by her girl pal. That spoiled the pic-

ture and brought a little sympathy in favor of the DuRoi woman which counteracted in detracting that much from the hero, lending an impression he was not deservant of the girl—despite his self-confession of being a fool—or that the girl was too anxious to annex Paul for her own. That sort of sentiment does not react well with an audience.

DuRoi releases this fair though average program feature.

HELP YOURSELF.

Emily Ray.....	Madge Kennedy
Oliver Browning	James Brown
Reinhold Vallant.....	John Green
Mrs. Carmen Browning	Mrs. David Landau
Martin Vallant.....	P. J. MacLiffe
Edie	Sydney Vautier
Mrs. Finney	Nellie Reamont

"Help Yourself," a Goldwyn production starring Madge Kennedy, is an adaptation of Wallace Irwin's recent Saturday Evening Post serial, "Trimmed with Red" and deals with a religious cult described as Neo-Phylagoreans. The action begins

with Rosamund Vallant, who is the financial sponsor of these refectories and who is causing her husband much worry. Rosamund is a daughter of Mrs. Browning, and Oliver is her other child. Oliver is enamored of a girl whom the Brownings term a "shop girl," Emily May (Miss Kennedy). Emily proves to Rosamund that she is faithful to her passing "am," and succeeds in winning Mrs. Browning's consent to her marriage to Oliver.

The intermediary action concerned with the fanatics had as a motley crew of Bolsheviks that's a credit to Il'ya Malin's directorial powers. Kolya, the high priest of the cult, is given a prominent part in his mercenary purposes in joining the religionists. He is there in order to get as much out of the wealthy and foolish sponsors as is possible.

It is a typical Madge Kennedy light comedy and cannot miss. The support is worthy all the way from leading man (Mr. Striker) down to the lowliest extra.

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"The Mutiny of the Elsinore," Jack London's great sea story, with an All-Star Cast.

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Viola Dana.**

"Love, Honor and Obey," with an All-Star Cast.

**"The Price of Redem-
tion,"** starring Bert
Lytell. A picturization
of I. A. R. Wyllie's fa-
mous novel, "The
Temple of Dawn."

"The Hope," with an All-Star Cast, featuring Jack Mulhall, Ruth Stonehouse, Frank Elliott and Marguerite de la Morre.

"Clothes," from the famous play of the same name.

"The Great Redeemer,"
a stirring picture, fea-
turing House Peters.

"The Four Horsemen,"
from the famous novel of
Vincente Blasco Ibanez.

METRO
PICTURES
CORPORATION

THE STEALERS.

Rev. Robert Martin.....Vin H. Tucker
The Minister as a Young Man.....Robert Brown
Miss Robert Martin.....Myrtle Moore
Julia Martin.....Norma Brown
Mary Martin.....Ruth Brown
Thomas Martin.....Walter Miller
Sam Gregory.....Eugene Brown
Raymond Pemberton.....Jack Crosby
Hert Robinson.....Matthew L. Day
The Man of the House.....Jack Brown
Major Wellington.....Dorothy Clarke

Invitations to see this special Sept. 17 were issued by Robertson-Cole beyond the seating capacity of the Hotel Astor grand ballroom, and this may account in some measure for the noticeable lack of spontaneous applause with which it was received. As a commercial production its chances seem small even in the less pretentious theatres. On the other hand, it is difficult to draw conclusions when you reflect on how William J. Bryan gets by on the Chautauques and John R. Bratton draws a congregation. You never can tell. Regarding its artistry more subtle explanation is required, for its almost hopeless inconclusiveness is creditable rather than otherwise to William Christy Cabanne, who is solely responsible for the production.

"Weaving the play from his own powerful theme, which was years in the moulding," says the program, and there you have the explanation. As the picture unfolds itself you are conscious of an idea "round which no firm hand has moulded itself. It is like the dream of a child who has been affected by church or theatre. He dreams of romantic and impressive climaxes, but lacks grasp to build up naturally and surely, so that when they are arrived at they may seem inevitable and just what should have happened—in other words, convincing. What Mr. Cabanne has dreamed is that faith conquers all things, but he is a long way from proving it in dramatic and interesting fashion.

He starts out with a traveling preacher under whose command is a gang of crooks. While he preaches, they steal. With him is his young daughter, Julia. Mary, the sweetest of Steve, chief pocket rigger, is caught by a wealthy young man of the neighborhood. He lets her off—love at sight. Meanwhile, innocent Julia overhears a conversation and is tipped off to her revered papa's doings. He explains on the ground that God cheated him in his youth. The cheating happened because he left his wife for two years to do missionary work and she eloped with another man. The abandoned husband then proceeded to avenge himself on the Almighty by collecting crooks and robbing while preaching. Daughter is cast down, but right here, without any apparent reason other than Mr. Cabanne's fancy, a thunder storm and fire occur. The preacher loses his sight, Steve gets pinched and sent away, and Mary reforms, marrying the rich young man.

Now Mr. Cabanne proceeds to work out his drama. Everyone present remarked on the similarity to "The Miracle Man" in what followed, but it was a weak similarity. Steve comes away of course, proceeds to Mary, whose husband by his faith in her leaves her alone with him. His faith is justified: Steve reforms and leaves Mary to her husband. Meanwhile, the old preacher's sight is restored when his runaway wife turns up. All through the film has stalked a tall and unimpressive young man who is rewarded by Julia's hand.

Such is the story. Mr. Cabanne, who once worked with Griffith, handles the actors well. Photography by George Denoit is excellent. So is Thomas O'Neil's technical work. Alfred Carpen's titles are edited and forced, as the story itself. At the fact remains that Mr. Cabanne tried to do something better than the average. He will get nearer his heart's desire if he follows the Griffith plan of telling a straight-away human story and letting the philosophy come by the way as chance affords.

THE SECRET GIFT.

This Universal production marks Lee Kohlmar's debut in pictures. The erstwhile vaudeville comedian is co-featured with two others in this "all star" production. In the role of Jan Kane, who has married love and happiness on the altar of friendship to another, he is seen in the major portion of the picture in a "twenty years after" part—a character role portraying the same sacrificing and kind soul that cost him a world of happiness. It is an appealing sentiment, although its manner of development is tedious and leaves much to be desired.

A technical fault in a lack of clarity in definition of characters as far as race is concerned. Mr. Kohlmar, for instance, has impersonated sympathetic Hebrew parts on the stage. The characters in the picture have names that might either be Teutonic, Semitic or Swiss in origin, with the odds in favor of the last, considering the fact "Uncle Jan" is a watchmaker. However, a Sidney Ahlman and a Benjamin Ahlman are introduced as prospective suitor and father-in-law of our heroine, portrayed by Gladys Walton, and that suggests a Semitic influence already. As that as it may

the picture is pleasing stuff for the pop houses if supported sufficiently by a good program. Of course, as the sub-feature of a double header at the New York (where it was "caught") it cannot stand up alone as a drawing card.

Rudolph Christians, in the part of Mr. Kohlmar's friend who won the girl Jan secretly adored, was admirable and deserving of the billing as the third to be featured in this tri-star production.

Harry L. Franklin directed from George C. Hulfa's continuity. Hal James cranked the camera.

A SPLENDID HAZARD.

Allan Dwan has selected a Harold Lloyd story for this feature which stars H. B. Walthall. "A Splendid Hazard" might apply to a golf yarn, but the title was chosen for as weird a story as seen in films for months. It has for its hero a mentally unbalanced ex-war correspondent, a man who finds out that he is kin to Napoleon and who dreams of setting up an empire in France again. The sub-titles improve the fact of the man being a "nut" throughout. In poverty he dreams of what he might have been—an emperor. A vision shows the little general meeting a peasant girl in France which probably explains the way of the hero's capture of Karl Breitman. Since Napoleon could not give him a name, he conferred a title upon the offspring and therefore Breitman is known by his friends to have royal blood in his veins. Karl is a scatter brain. In the book there was no doubt a much better chance to mold the story harmoniously. Mr. Dwan's job, however, was most difficult.

It looks as though there was so much story in the thing that little romance could be injected. The result was that the audience at the Broadway was first interested, but started leaving before the end. The love portion had a leading Parisian prima donna falling desperately in love with the weak minded Karl, and casting off a fine appearing suitor.

The story takes Karl from Paris to a town in New Jersey. There in the fireplace is hidden a map showing the location of buried treasure in Corsica, the locale of the picture's later action. Karl does find the fortune then gets himself killed in a duel and dies in a humble hut as did his noble grandfathers. At his bedside Hedda, the Parisian star, sobs and the titles express the hope that she will turn to her discarded suitor for consolation. Mr. Walthall played Karl as well as could be expected. He never got violent, but was obsessed with a single idea and mostly showed the same expression. Rosemary Theby played Hedda well, a strange role for her. Hardee Kirkland, a retired admiral with a penchant for butterfies and pirates, was excellent. Ana Perret was youthful and fresh as his daughter. Thomas Jefferson played an old French secret service man. He seemed a bit old for the part.

LOVE MADNESS.

A Holliston release of a J. Parker Road production, story by C. Gardner Sullivan, photographed by Charles Stumar, directed by Joseph Henneberg. Louise Glaum is starred and the presentation is a heavy one from the standpoint of production and footage, running 90 minutes.

While there will be no undue scramble on the part of pre-release exhibitors to secure this feature, it should prove absorbingly interesting to the proletariat, and hence can be set down as a good "buy" for the average picture house. It has all the ingredients of a tense underworld photodrama mingled with drawing room scenes—the two essentials so dear to the heart of the general run of picture fans.

Miss Glaum starts off as a weeping wife, the mother of a little child, whose husband (Matt Moore) is addicted to smoking the pipe and chasing about with an ex-chorus girl who also frequents such joints. In attempting to defend the chorus girl from her lover, who is a crook, the husband is struck, but so weak from the drug he is unable to put up any battle. While thus befuddled he is involved in the killing of the girl's lover and unable to give any clear account of himself. All the evidence is against him, and he is even prepared for the chair, the official electric killing apparatus being flashed for a few feet.

But his wife (Miss Glaum) still loves him and determines to secure his freedom. Being an ex-actress and eminently capable of portraying any character, she assumes the guise of a Chicago confidence woman and enters the "minister masses of the underworld." It took just 25 minutes of "atmosphere" to get Miss Glaum started in the kind of role in which she excels, and the weakness of thus planting her "vamp" work is that she is not, in the minds of the spectators, actually a "vamp," but a good wife portraying one. The "dangler" stunt always discounts the sincerity of a characterization. It lacks reality.

There are many tense and ingenious scenes and devices cleverly and interestingly unfolded and with some judicious cutting the picture will give satisfaction in all

but the very best theatres.

The cast is excellent, with Noah Berry as the principal heavy and another villain whose name could not be caught in its quick flashing at the New York theatre, where the picture was shown. Matt Moore had the difficult role of being compelled to look gloomy throughout and succeeded admirably. Production, direction and photography on a very high plane of excellence, with the story patently machine-made, obviously designed for a "vehicle" for Miss Glaum's screen talents.

ONCE A PLUMBER.

Universal five reel comedy featuring Lyona and Moran. The scenario was adapted from an Edgar Franklin story with Gauden at the camera and the two boys doing their own directing. Showing at the Circle Monday night the picture pleased and seemed to hold up the interest of the audience despite its length and it could stand some cutting.

The story is that of two plumbers in a tank town, one satisfied, the other with higher dreams, finally getting an opportunity to "step out" through a pipe bursting in a millionaire's home, they're fixing it and the owner getting them to sign a paper making them president and secretary of a phony stock company. The boys believing everything on the level 'till the authorities show, with the last two hundred feet of film taking 'em out of the difficulty.

Most of the action is exterior around the residence of the plumber supposedly benefactor with some sets showing the inside of the house, the latter being O. K. though not giving the impression that coin was splashed lavishly around in the making of the film.

Most of the laughs comes through the boys trying to put "the Rita" on at the table, putting on evening dress, etc. Moran easily ran away with the honors, his partner practically playing straight for him throughout and no one else approaching in that respect.

The picture should be able to

register in the smaller houses, but doesn't hold enough class, or lokum, as you will, for the larger ones and the action has a decided tendency to let down every so often.

OVER HILL TO THE POORHOUSE.

Mr. Dwan.....Mary Carr
John Dwan.....William Welch
Isaac, the first born.....Sheridan Tansy
As a boy.....Noel Noble
Twenty years later.....Stephen Carr
John, the black sheep.....John Dwyer
Thomas, their second son.....Noel Noble
As a boy.....Stephen Carr
Twenty years later.....John Walker
Charles, the youngest son.....James Hadden
As a boy.....Walter Ray
Robert, their eldest daughter.....Rosemary Carr
Twenty years later.....Phyllis Diller
Susan, their youngest daughter.....Phyllis Diller
As a child.....May Beth Carr
Twenty years later.....Lorena Carr
Isabella Strong, John's sweetheart.....Vivienne Osborne
Agatha, Isaac's wife.....Dorothy Allen
Lily, Charles' wife.....Bina Murphy

This is a fine decent thing. Fox brought it into the Astor, where it touched the hearts of those who saw it, but drew scantily, at least during the early part of the week. This may have been due to the holiday or the \$2.20 top. The picture has other difficulties from the commercial point of view. It runs from 8:30 till nearly 11 and also lacks a love story to compel the interest from start to finish. There are too many close-ups, some of them so large as to be unpleasant, but the final analysis leaves you with tears in your eyes and a feeling of reverence, for this is nothing more nor less than a hymn to mother love, depending for dramatic effect on the avenger motive.

Founded on Will Carleton's poem.

It was put in sonnets form by Paul H. Moore and directed by Henry Milford. Both did capable work. The photography was first class, the acting unusually good, especially on the part of Mary Carr, Noel Noble and William Welch. In the prologue there were some well-handled children. This same privilege forecast the later character development. Johnny is shown as a small boy always in trouble, but willing to carry the blame for others. Others may criticize him, but his mother loves him. In later life we see him in a quarrel with his brother Isaac, who is always quoting Scripture and hoarding money and predicts Johnny will come to a bad end. That night Johnny catches his father stealing horses, takes the blame himself and goes to prison for three years. When he comes out his father is dead and he tells his mother he will go west. His brother Isaac he wants to take care of the mother and that he will send him money for that purpose. Isaac keeps the money and lets his mother drift unwehomed from house to house, only in the end to go to the poorhouse.

This pathetic journey of hers is built up convincingly and admirably realized. Then comes the avenger in the person of Johnny, and the pent-up emotions of the audience break loose when he beats up Isaac and drags him toward the poorhouse to beg his mother's forgiveness. Johnny's girl interposes with this march. Johnny lets his brother go and gets his mother, prepares the home for her, and we see her at the last bringing her children together, forgiving them all, even Isaac, and the suggestion is left that she is bringing even Johnny and Isaac together—a perfect climax.

Lead.

WILLIAM VANDERLYN

ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

RAIL CONDITIONS IS KEEPING MANY SHOWS OFF ROAD

Increased Rates Bring Inferior Service, Congestion and Other Evils.

The railroad situation continues to be a great source of trouble and is putting a big crimp into road business. With the increased railroad rates, come complaints of poorer service, congestion of traffic, delays and difficulty in securing transportation, with the result that traveling attractions are suffering greatly.

Many one night stands, which were formerly good and desirable bookings are looked on as advances by managers, who all want short jumps and week stands. It has been hoped that the trunk lines would grant a general party rate, for passenger traffic, which would enable theatrical companies to meet the higher cost of travel, and at least break even. If something in the way of relief is not given very soon, the number of attractions on the road will be cut down to such an extent that thousands of actors will be thrown out of employment and the public in the small towns will not get any legitimate theatrical amusement, except that which local stocks can supply. Already touring managers have called in a large number of their companies and threaten to close more, unless conditions change.

This Clipping Is From A Manager's Newspaper

The New York Review is a weekly owned by the powerful Shubert interests. In this clipping you see the feeling of the big theatrical producing organizations with regard to "road" attractions for the present year.

A remedy as we have pointed out in our "Variety" announcements for several weeks, is for theatre and vaudeville managers to keep their houses open and liberally patronized by booking in big pictures produced by such powerful producers as Allan Dwan, Mack Sennett, Thomas H. Ince, Maurice Tourneur, George Loane Tucker, Marshall Neilan and J. Parker Read, Jr.

You can make larger profits by booking in a big picture than you can by booking in a big travelling attraction. We are prepared to play you under guarantee and percentage or straight percentage, under contracts similar to those you have signed for years with the theatrical producing organizations in New York.

ALLAN DWAN GEORGE LOANE TUCKER MAURICE TOURNEUR J. PARKER READ JR.
THOMAS H. INCE MACK SENNETT MARSHALL NEILAN

ASSOCIATED PRODUCERS INC.

HOME OFFICE: 729 SEVENTH AVE., NEW YORK CITY

INSIDE STUFF ON PICTURES

Until recently the impression was current that the suit instituted by R. P. Schulberg against his former business associate, Hiram Abrams, was some sort of a friendly "frame-up." But the matter is now assuming the proportions of counter-suits, recriminations, threats of reprisal, etc. That they are in earnest was evidenced by the announcement given out from the office of the United Artists that Hiram Abrams would sail for Europe on Tuesday of the current week. He then sailed on Saturday of last week. The little bit of camouflage was occasioned by the fear that Schulberg would seek to serve a restraining order of some sort as he was about to step upon the boat, and that this figuring had some foundation in fact is verified by the knowledge that Schulberg contemplated doing just that thing.

A recent incident on the coast among picture people was a lesson to a New Yorker there for the first time. The New Yorker, a girl, meeting a picture star she knew and after being introduced to the young woman with him, said pleasantly, "How's your wife?" "What business is that of yours?" acidly remarked the young woman with the picture star. Another picture person, a friend of the erring New Yorker, led her to one side after this fiasco and said: "Listen, dear, this is pictureville. If you must ask after relatives, always inquire for their mother."

There is a diversity of opinion on the relative value of D. W. Griffith's production of "Way Down East," though it is conceded by practically every one it is a sure money-maker. But what seems most incredible is the circumstance that so careful and painstaking a producer could permit such a slip as to have Lowell Sherman, the "heavy," enter a house in high boots and show him inside wearing shoes. Such things occurred frequently in the earlier days of picture making, but of recent date they seldom happen.

Schulnick holds a New York Life Insurance policy of \$200,000 on Olive Thomas, who died a couple of weeks ago in Paris. It was taken out by Schulnick to protect it through the Thomas contract. The deceased last received \$1,500 weekly from the film concern. H. B. Rosen, of the New York Life, put through the policy, and he is now awaiting proofs of the accident to Miss Thomas to order payment.

In response to a request to set a figure for his services as a picture star, John Barrymore is understood to have placed a price of \$100,000 for four pictures, supplemented by 45 per cent. of the profits on the features. The matter is being taken under consideration by the concern to whom the tender was said to have been made.

The picture people are still waiting to see who will be the next to decamp from Famous Players-Lasky through the money people. Two are candidates for the distinction of being among the first. Neither one is far away from the heads of the whole works.

NEWS OF FILM WORLD

Maurice Maeterlinck has finished his first scenario for Goldwyn.

Dr. James A. D. Scherer has been added to the Famous Players' writing staff.

R. A. Walsh last week completed his second Mayflower production and is making preparations for filming his third.

John Emerson and Anita Loos are authors of "How to Write Photoplays," which James A. McCann & Co. are publishing.

Hugo Ballin's "The Honorable Gentleman," his first independent production, will be released through W. W. Hodkinson. Achmed Abdullah wrote it originally and it was published in a periodical.

Babe Ruth didn't secure an injunction against the Educational Film Company preventing them showing him swatting the ball for home runs. Justice Day ruled these suits were a matter of current news.

Mayflower's production of Allan Dwan's "A Splendid Hazard" will be at the Broadway Theatre week of Oct. 11. It is based on the novel of the same name by Harold McGrath and Henry Walthall has the leading male role.

Associated Exhibitors, Inc., makes its initial release through Pathe Exchange Oct. 2, with the presentation of "The Riddle Woman," with Geraldine Farrar starred. The picture is to be backed up by an extensive advertising campaign.

George Arliss' first picture feature will be directed by James Young for the A. J. Callaghan Productions, Inc. Richard Beamish and Edmund Gosling wrote it and is tentatively titled "The Devil." Vincent Serrano and Edmund Lowe will be seen in the support.

Constance Talmadge is slated to start next month on a picturization of the Oliver Morosco-Harvard prize play by Rachel Parker Butler, "Mamma's Affairs." John Emerson and Anita Loos are doing the continuity. Will be directed by Victor Fleming.

Goldwyn has purchased from E. Phillips Oppenheim the screen rights to "The Lighted Way." The story concerns a young Englishman who becomes involved in a political murder that has an international

complication. Mingled with the mystery plot there is an appealing love story.

Harry Levy is preparing his second feature, "The White Bottle," written and to be directed by Harry France. Levy's first big picture, "Uncle Sam of Freedom Riders," will be exhibited to the trade Sept. 27 at the Biwyn. Mr. Levy was heretofore identified with the industrial angle of the picture production field.

Dan Roberts, former manager of the Springer opera house, Columbus, Ga., has leased from Gortatowsky Bros. the City Theatre in Albany, Ga., and will open it for daily picture attractions Monday, Sept. 27. Mr. Roberts was recently director of publicity for Robertson-Cole Co. He stated that he had a choice of locations in Albany and Brunswick and chose Albany because he regarded it the better town.

ROW OVER CITY THEATRE.

Albany, Ga., Sept. 22. Albany, Ga., is divided against itself straight down Main street. Half the town wants moving pictures in the Municipal Auditorium, the other half wants chautauques, recitals and other uplift recreation.

Both factions had representatives before the City Council for and against the proposition to execute a contract with Gortatowsky Bros., who conduct the opera house and want to play pictures in the Auditorium, except for 15 days a year, when the citizens may pick their own attractions. The fight took on political heat of the degree that only Georgia knows, but the Council put through the Gortatowsky contract.

ASTRA SUED FOR \$30,000

The Astra Film Corporation is named defendant in a \$30,000 action by Pathe, according to a summons on file in the Supreme Court.

Mr. Inzeranti, secretary of the plaintiff corporation refused to make a statement other than the sum in litigation represents a balance due on a written contract.

FRANCE AWAITS NEILAN.

Paris Sept. 22. Marshall Neilan, with a complete working staff is expected in France shortly to make extensive for a feature for the "Big Six."

Dorothy Gish Returns.

Dorothy Gish has returned from the other side, having cut her visit abroad short according to report.

COAST PICTURE NEWS

The final Rodeo of the Northwest will be Sept. 23-25 at Pendleton, Ore.

Jack Holt has been signed as the leading man for Mary Miles Minter.

M. B. Flynn, who is appearing in Goldwyn pictures in "Lefty" Flynn, the famous Yale athlete.

Carlyle R. Robinson, manager of the publicity and advertising department of the Douglas Fairbanks Picture Corporation, has announced his resignation.

Roy Stewart has finished his contract with the Bond Hampton Company. His dare devil stunts on horses has put him in a class by himself.

Little Edith Roberts is returning to Universal City after all. After her long vacation production will be started on "White Youth." Norman Dawn, her former director, will again direct.

Hampton del Ruth says he will have a very important announcement to make on the new plans for his organization. This will be announced from his New York office in about ten days.

Los Angeles, Sept. 18. Mary O'Connor for three years scenario and film editor for Famous Players has resigned and will devote her time wholly to the writing of scenarios for Paramount productions.

The Eastman Kodak Company has

just completed a new film vault at 6700 Santa Monica Boulevard, Hollywood. It will be a film distributing warehouse. It is said that this is the only structure of its kind in the West. The vault has a capacity of 2,000,000 feet of film. Heretofore these materials have been sent direct from Rochester, N. Y.

Pete Schmidt, publicity expert for Marshall Neilan, has renewed his contract with Marshall Neilan, and will hereafter make his home in Hollywood. He leaves for New York in about a week to bring on his family. He has bought a home here, so it looks as if he were leaving the East for good.

Elmo Lincoln has been sued by his wife for divorce. An application for alimony and counsel fees came up before Judge Taft of the Superior Court. Upon a showing made by Philip Cohen, Lincoln's attorney, the court allowed the plain-

tiff only \$225 per month alimony. The trial of the action will not come up until early next year.

Tuesday night another beautiful cinema temple was thrown open to the public—the California theatre, at Bakersfield. The theatre was erected by Mrs. Olive Gregg, and is said to have cost \$250,000. It has 1,500 seats. Mrs. Gregg is actively managing four theatres in Bakersfield, and has been interested in the picture industry for the past ten years.

The "old home" studio at 6694 Santa Monica boulevard, known for the past three years as the Lois Weber Studio was bought by Miss Weber as the real estate values are increasing so rapidly in the neighborhood. The size of the property is four acres and was sold by H. Fred Vogel. This will make Miss Weber the first woman director and executive to have her own studio for production.

HOTEL HOLLYWOOD THE rendezvous of THEATRICALS BEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

Ask Anybody

in your town what comedies they like best.

They'll tell you "Mack Sennett."

But you don't have to ask them. Just tell them you're showing one—and when you count the receipts you'll know they like them best!

The first of the new season are

"Don't Weaken"

"It's a Boy"

"His Youthful Fancy"

"Movie Fans"

"Fickle Fancy"

"The Fireside Brewer"

Book 'Em All!

Paramount
Mack Sennett
Comedies



MITCHELL LEWIS

STANDING IN
JACK LONDON STORIES
FOR DETROIT.

FRIEND QUITTING FAMOUS SOON TO PRODUCE FOR FIRST NAT'L

Treasurer Irked by Wall Street Interference—Lasky Comes On From Coast—Zukor Discusses Matter—Almost Last of Old Clique.

Arthur R. Friend, treasurer of Famous Players-Lasky, is the cause of Jesse L. Lasky's hurried trip east. It is learned, Lasky and Friend have long been associated together in business, Friend being the Famous official selected to make the trip to the coast that brought Samuel Goldwyn back previous to his leaving Paramount. Friend himself is now quitting Famous to produce on his own, to be released through First National, according to authoritative but unofficial statements.

Friend's disquietude in his present position with Paramount is held to the activities of H. D. Connick, the efficiency expert placed there by Kuhn, Loeb & Co. when they bought into Famous with their Wall Street associates. Friend had always been financial man for Adolph Zukor's concern and the feeling that supervision was constantly at his elbow irked him.

When questioned regarding the matter Mr. Zukor declared he knew nothing of it. He said he could not blame a man for seizing on any opportunity to better himself, but that Friend had so far not declared any intention of leaving. When he does go, Lasky will be the only one left of the old crowd, other than Zukor.

MORE PATHE SERIALS.

Seven Stars Listed for Productions in 1921.

Pathe plans the expansion of its serial business in 1921. Plans are under way for the launching next January of a serial program based on a determination to improve the quality of productions.

The present list of stars for next year's serials include Ruth Roland, Juanita Hanson, Marguerite Courtot, Jane Capper, George H. Stett, Charles Hutchinson and Warner Oland.

RUSH ALBANY STRAND.

Albany, Sept. 22. Work on the new Strand theatre in North Pearl street is being rushed by Contractor Trainor, who plans to turn the show house over to the owners before Christmas. The theatre will have its formal opening around the Christmas holidays. First run feature pictures and vaudeville will be the policy at the Strand, which is expected to compete with Premier's Grand, one block away.

ALLEGED STOCK FRAUD UP.

Hamilton Smith, a scenario writer, is being held in the West 54th Street Court in connection with an alleged fraudulent stock promotion.

He has retained Julius Kember to fight the case, introducing a "not guilty" defense.

JOIN FAMOUS SALES STAFF.

Several changes have been made in the New York sales force of the Famous Players-Lasky. George Schaeffer, formerly with the World Film, has been added to the staff, while Sam R. Freed, who was the New Jersey manager for the Universal, is handling the Essex and Hudson county accounts for the firm.

There has been a special department formed for the handling of all short subjects and R. H. Kramer has been placed in charge of it.

German "DuBarry" Offered.

London, Sept. 22. A German film production of "DuBarry" is to be given a trade showing here early in October.

PHILIP COHEN

Represent the interest of his film office at
612 to 613 Postoffice Theatre Building,
7th and 8th Streets,
LOS ANGELES, CALIF.

NOTABLES PATRONIZE LEVY FILM SHOWING

President Wilson and Cabinet Members' Names on List.

There will be a pre-release invitation showing on Sunday night of "Uncle Sam of Freedom Ridge," it being the first feature made by the Harry Levy Productions, whose program contemplates the making of eight photoplays a year.

The picture is an eight reeler, which was made in 21 actual working days.

President and Mrs. Wilson allowed the use of their names for the invitation showing, which will be held at the Selwyn theatre. Additional names received this week have been those of Virginia Gilderhouse, dean of Harvard College; Hon. Franklin K. Lane, Ruth Morgan, Gov. James M. Cox, Charles M. Schwab and Secretary of War Baker. George Creel, Oscar Strauss and Margaret Prescott Montague (the latter the authoress of the story) are to speak.

Lillian Bonnie and Leslie Hall have been engaged for the leading roles in "The White Buffalo," the second of the Harry Levy Productions features, which is being made under the direction of Harry Fraser.

HUGO RIESENFELD NOW IN PRODUCING

Making One-Reelers Illustrating Classical Music.

Hugo Riesenfeld, the director of the Rivoli, Rialto and Criterion theatres, and himself a first violinist, has started out as a producer. In combination with Dr. Sigmund Spaeth, formerly musical critic of the "Evening Mail" and the "Times," and now in charge of the educational department of the American Piano Co., Dr. Riesenfeld is making one-reel pictures intended to illustrate some of the simpler and shorter classical music subjects.

These will be offered for classroom work and at educational centers. Dr. Spaeth when on the "Evening Mail" was successful in organizing popular concerts.

SAN FRAN. LYCEUM IN OCT.

Fittings of New House: Copied from N. Y. Capitol.

San Francisco, Sept. 22. The New Lyceum in the Mission district will open some time next month. The new house with heavily upholstered seats will accommodate 1,750 persons and be devoted to pictures.

Many of the architectural details and lighting effects have been patterned after those of the Capitol theatre in New York. Robert A. McNeil and Charles Mosey are associate owners. The house will have a completely equipped stage.

CANADIANS ORGANIZE.

\$1,000,000 Company to Put On Works of Native Authors.

Winnipeg, Sept. 22. Financial men organized a \$1,000,000 company here this week to screen the work of Canadian authors in the settings in which they were written.

First National and Grand Stairman are also interested in the company. An amalgamation with the Calgary-Alberta Productions Co. was also approved. "The Designer" has been completed by Henry Meier and will be marketed by Shipman through First National.

BEECROFT SAILING.

Chester Beecroft, the film exporter, is sailing for London and Paris on the Mauretania on Sept. 26. While in London he will arrange for the opening of an office there.

After his return here some time during the early part of November Mr. Beecroft is planning a trip to the Far East and Australia.

Athlete in Film.

Paris, Sept. 22. Hansi Hardt, the French athlete, has been engaged by Metro-Goldwyn to appear in the screen version of Anthony Hope's "Hercules" to be produced this winter.

241 BRITISH EXHIBITORS JOIN CO-OPERATIVE CIRCUIT

C. A. Clegg, Former Famous Players Director, the Organizer—Negotiations On for Distribution of Associated Producers Output—Franchise Cost.

OBJECT TO "HUCK FINN."

Theatre in Negro Locality Forced to Cancel Film Feature.

Neighborhood exhibitors in sections where there is a preponderance of colored population are finding trouble with "Huck Finn," the F. P. L. feature based on the Mark Twain story.

One house in the colored section in Harlem had the picture booked for two days and closed down after a few afternoon performances because a number of their colored patrons objected to the film because of the slave stuff in it.

BOOKS COMEDY CO. OF 22

Jonie Jacobs Bands West Art Film Players West.

The 22 members necessary for the production of the 24 two-reel comedies intended to be made within the next year by the West Art Film Co. of Tulsa, Okla., left New York Tuesday for that town. All were booked by Jonie Jacobs.

Included in the westbound group were the director and camera man also engaged through Miss Jacobs.

London, Sept. 22

Chester A. Clegg, late managing director here for the Famous-Lasky British Distributing Co., is responsible for the formation of the British Co-operative Exhibitors, Ltd., a co-operative society of exhibitors patterned along the lines of the First National Exhibitors' Circuit of America.

J. H. Kippax is the financial man behind Clegg.

Exhibitors are entering the association with £10, the franchisees limited to £200 per theatre.

At present 241 theatres are in. The association may become the distributing outlet for the Associated Producers, Inc. in the United Kingdom, and negotiations to that end are now in progress.

Women Fight Night Film.

San Francisco, Sept. 22. An all night film show license was denied the Edison theatre by the supervisors after hearing the protests of the various women's organizations.

Ray Film Out Oct. 2.

"Peaceful Valley," the second picture in which Arthur R. Kane presents Charles Ray, is scheduled for release Oct. 2.

"THE WORLD BEFORE YOUR EYES"

in the

PATHE NEWS

It is as supreme today as during the years it was alone in the field.

It is still alone in the daring and dash of its cameramen.

It is still alone in the speed with which it reaches the theatre.

It is still alone in its first and exclusive pictures of great events.

It is still alone in its infinite variety of subjects.

It is still alone in the favor of the great motion picture public.

It is still the unequalled, the inimitable, the original Pathe News.

TWICE A WEEK

PATHE EXCHANGE

25 West 45th St.

New York City

Friday, September 24, 1938

HIMMEL EXPLAINS HIS
CINEMA TRUST PLANS

Tells French Trade of American Backers.

Paris, Sept. 22.

Comedien this week gives an account of the reported Franco-American Cinema Corporation, with portraits of Andre Himmet, Leonore Perret, Gustave J. Fleischmann, and Fichtel, the latter described as secretary of the corporation.

Himmet makes this statement: "I had the idea of realizing in the cinema world the union of two arts, with two forces, France and America. The latter well equipped, active, still developing, and inevitably the first; the other (France) creative, the apostle of the cinema, handicapped by the war, but rich in imagination and taste. I set out to bring these elements together. The French Government gave me an official mission and the support of the French High Commissioner in America greatly facilitated my efforts. I first went to our countrymen who are engaged in the picture business in the United States; they form a group of workers there: Perret, Capellat Chantard. I explained my plans after which I attacked the American. They have enterprise; after many interviews an arrangement was concluded, and so the F. A. C. was formed. Our first collaborators were Gustave J. Fleischmann who controls 2600 halls (and is building an immense theatre on Broadway); Lucien Jouvaud, president of the French hospital in New York; Jean Chantard, a governor of one of the States of the Republic of Mexico; Frank D. Pease, attorney, president of the Alliance Francaise; H. W. Miller, banker, of the firm of F. B. Keech & Co.; Howard K. Wood, president of the U. S. Corporation, Tiborova Camarda, senator.

"I am not authorized to cite others at present, but our board is composed of American and French personalities of the highest standing, both financially and commercially. Albeit, I believe it is with us more than ever."

Asked why the capital is so large Himmet explained: "Only a powerful company can put the cinema in its proper place. The New York section will command the entire continent of America and Japan. Paris will look after Europe, and I am happy to have succeeded in having Paris accepted as the capital of the cinema trade. I am expecting my American friends in October when I will show them around Paris and return the hospitality they extended to me when they guest."

VIDAVER CHIEF PROBER.

Chosen as Council to Assist Vigilance Committee.

At a meeting of the Vigilance Committee comprised of a number of film producers who are waging war on "fake" picture stock promotions, sports movie schools and the like, Nathan Vidaver was elected counsel for the organization.

"These 'phony' schools that guarantee converting a farmer into a finished playwright in five lessons for \$16, besides hurting the good name of the industry, are proving themselves financial nuisances in the time of junk received annually by the various scenario departments, necessitating needless expenditure."

"As for the schools of 'dramatic writing' which guarantee actual placing of its pupils with picture companies, not only does it mean a financial loss to the public, but on their disappointment engenders animosity toward the theatre," he said.

"WOMEN MEN LOVE" SOON.

Sam Bradley has completed his feature, "Women Men Love." The picture is now being cut and will be in six reels. In the cast are William Desmond, Ellen Baranoff, Penelope, Martha Marshall, Margaret Marsh, Benton Ellis, Alex Fleming.

Harry Gerstead, the photographer was brought on from the coast especially for this production. On Monday it was reported that one of the big exhibitor releasing organizations was bidding for the feature.

THIRD DISTRIBUTING COMBINE
MAY BE PATHE, FOX, GOLDWYN

First National-Famous Deal Makes No Headway—Exhibitors Prefer Houses to Stock Certificates—Williams Sees Himself as Shubert of Pictures—Sheehan Holds Balance of Power in Fox Through Increased Stock.

A meeting of financiers last week in Wall Street considered the best way of meeting the difficulties inherent in the present picture situation, but it was agreed any attempt to solve these difficulties will have to await the outcome of the Presidential election. Meanwhile it seems fairly well established:

That the attempt to bring about an amalgamation between Famous Players and First National is under unfavorable headway; and

That, failing this, the effort will be made to unite Goldwyn, Fox and Pathe into a distributing organization fed by the present system of producing.

The First National situation and the diplomatic overtures looking to uniting this producing and distributing organization with Famous has been rumored for some time. Talk of it led to no definite findings, but recently it was learned that producers and exhibitors, as soon as the rumor came to their attention, let John D. Williams, the president of First National, hear from them.

He assured them he would make no deal with Famous and could not see any situation arising in which he would even feel called upon to suggest to exhibitors the advisability of such a course. Credence is given these statements by those in a position to know for two reasons.

As Williams Sees Himself.

The first is the attitude of exhibitors themselves. The second concerns Mr. Williams as he sees himself and his future. Those who know him figure that pictures will shortly be in the position the legitimate was in ten years ago, with Famous playing the Klaw & Erlanger role and First National in the position of the Shuberts. They say Williams sees this and fancies the opportunity.

A year ago he was struggling for air. It looked as if Zukor might gain control of 50% per cent. of his stock and so have a veto on all operations. Now things are flourishing. Williams has won the confidence of exhibitors. It is they who are pouring the money in that is being in turn loaned to producers. Going out on their own, producers

are shooting back stuff that is pulling business.

This has created an anomalous situation. First National exhibitors are so well satisfied they will combine against further extension of franchises, in territory contiguous to their own. It is thought the future will show producers looking to them and houses going to Famous which has a producing department of its own.

Houses for Stock?

Exhibitors are against a combination of First National with Famous. To surrender their houses in return for stock would be against good business.

This would not suit exhibitors who have a sure thing in a paying house. They do not want to surrender it in return for certificates the value of which is at the mercy of Wall Street financiers.

Their attitude and what is concerned as the personal attitude of John D. Williams has created a general situation from the Wall Street point of view that requires sharp surgery. Experts who have been checking up are already reporting on the Fox and Pathe situation, but if there should develop between Kuhn, Loeb & Co. the banking firm headed by C. H. Kahn on the one hand and the house of Morgan on the other a war involving their respective chains of theatres the idea of combining Goldwyn, Fox and Pathe would blow up.

It is believed downtown that finance has got to get behind the theatre. With prohibition in force a lot of loose money is going into the theatre. Also the public has got to be kept amused. All agree on this. The question is: Who is going to get the money?

Sheehan's Position.

If Famous and First National don't start price-cutting the friends of General T. Coleman Dupont, including Memmore Kendall and Colonel Rindin, see a chance to group a third circuit and beat the other group by offering an equal product at lower price. This is a chance. It is figured as sure they will make money anyway, but here again the personal equation enters into the situation.

When Fox recognized last spring

Winfield Sheehan's stock holdings were considerably increased. Fox himself had been offered \$2,000,000 for his holdings. Friends convinced him this was too little, and then he and the Prudential people agreed Sheehan was a good man to make sure of, so together they increased his holdings till now he is in control because he holds the balance of power. If Fox were brought into a combination with Goldwyn and Pathe, it is possible Sheehan's position of power would be compromised or shared. Kendall is some man to stack up against.

On the other hand, Sheehan might grow. If he is offered or sees this opportunity, the combination may be brought about.

Another Version.

Another version is to the effect that the Duponts were trying to secure a hold in the Belnick Corp. and Metro. Both companies have gone after noted writers and given them supervision of the production of their works.

The purchase of the Metro by Marcus Loew is of too recent moment to need mention. The plans that Mr. Loew has for the company are most extensive, but the fact that he has had considerable trouble with exhibitors because of the fact that he controlled theatres and that the pictures of the Metro carrying his name were looked upon as advertising for him led Mr. Loew to offer to exhibitors the relinquishing of his interest in the Metro company under certain conditions. This offer may have led the Dupont crew to go after the Metro and try to hook it up with their present interests.

The situation in the Belnick concern has been such that it has been expected from time to time that outside capital would arrive and take control at almost any time. Recently, however, the Belnick forces received fresh financial support from banking interests and were said to be going along in good shape. In certain circles it is intimated that the bankers who negotiated the loan to Belnick were really acting for the Duponts. In this event it is more than likely that the Duponts would soon have a voice in the running of the Belnick organization.

EXHIBITORS ORGANIZE
TO BUY NEGATIVES

See Way to Cut Down Mounting Rentals.

There is in process of formation a new exhibitor organization, designed to enter the field for the purchase of negatives outright from independent producers—not to finance the making of productions, but to assure producers that if their pictures are worthy they will be bought for cash.

The organization is an offshoot of the United Theatrical Protective League, and the attempt to organize is said to be occasioned by the mounting of rental prices from distributing companies. One of the organizers of the new concern said:

"First-class negatives can be bought by us for from \$100,000 to \$150,000—the kind of pictures sold to us on the basis of \$300,000, so that we are usually paying more than twice the value for features. The services rendered by the distributing companies should certainly not increase the price 100 per cent. We are unable to meet the rapidly increasing cost of pictures without raising our admission charges, which we are loath to do."

Sydney H. Cohen, at the dinner tendered to Lesley Mann recently, said that picturegoers were being wooed away by increased charges—that pictures were the poor man's entertainment, and the moment the price of admission got beyond the point where the working man could afford to pay it, that moment was the beginning of the end.

"HENRIETTA" LITIGATION.

Stuart Robson Withdraws Injunction Plea.

In his action against Winchell Smith, Victor Mages, May Dougherty Stuart, Samuel French (a New Jersey corporation), Metro Pictures Corporation et al, arising over the disposition of the picture rights to the late Irvin Howard's play, "The Henrietta" (which was rewritten and produced by the first two named defendants in 1913 under the title "The New Henrietta"), Stuart Robson has filed an amended complaint withdrawing his motion for an injunction.

The selling price of \$15,000 has been split three ways, Smith and Mages receiving \$5,000 apiece and the remaining \$5,000, minus Mr. French's commission of \$500, going to Mrs. May Dougherty Stuart and Stuart Robson. The latter have not accepted. Mrs. Stuart maintaining herself entitled to the entire \$15,000. Her third, therefore, has been placed in trust with a safe deposit company pending a legal decision.

By the will of the playwright's widow all financial returns accruing from the play are vested in Mrs. Stuart, and on her death be inherited by her son, Stuart Robson, the present plaintiff. On Robson's death the Society of American Dramatists and Composers, is granted permanent possession of all profits. However, an agreement between the authors and Mrs. Irvin Howard provided for an equal division of the profits, and this phase must be straightened out in court.

Metro will produce "The Henrietta" under the title of "The Head."

NOW ABRAMS SUES.

Counters Schulberg's Actions With Note Claim.

Countering Benjamin P. Schulberg's two actions, one for damages and the other for an accounting, Hiram Abrams began a \$5,000 suit in the Supreme Court last week on a four month note executed May 12 last on a loan made to Schulberg at the time.

O'Brien, Malevinsky & Driscoll are acting for Abrams. In the suits in which Mr. Schulberg is plaintiff he is suing the United Artists Corporation, Mr. Abrams and the quartet of stars comprising the "Big Four" for commissions for disposing of the foreign rights to a number of productions. Another suit in which Mr. Abrams is the sole defendant alleges that the United Artists Corporation was originally conceived by the plaintiff and the defendant, and an accounting of the profits is prayed for.

LESSER TAKES EQUITY.

Behaney to Handle "Way Down East" on Coast.

San Francisco, Sept. 22.

The distributing of the Equity pictures in San Francisco was transferred last week to Bud Lesser, head of the All-Stars Features Distributing Corporation. Jack Behaney, manager of the Equity here, has been engaged to take charge of the Pacific coast presentation of "Way Down East."

Behaney held a similar position when Lesser took over the western territory for "Hearts of the World." Louis Hyman of the Lesser staff will manage the All Stars company office here.

CAST FOR BARRIE FILM.

Harry Coleman, juvenile, has signed a contract with Famous to create the role of Corp in the production of Sir James M. Barrie's "Sentimental Tommy" which will be directed by John R. Robertson. The hero will be played by Dorothy Huxton and the heroine by Paule Goddard.

De Haven Contract Renewed.

Center De Haven has just signed with First National for a further series of comedies, starting Mrs. De Haven and himself, following the favorable reception of "Twins Bed" by the releasing organization. Contracts were closed this week with De Haven and his eastern affiliation, Arthur S. Kane Pictures Corp.

FINDS EUROPE EAGER
FOR U. S. PICTURES

Goldwyn Agent Finds War Nations Building Theatres.

Arthur Ziehm, foreign sales manager for Goldwyn, who sailed for Europe early in August to attend the International Motion Picture Exposition held in Amsterdam throughout August and September, and the motion picture exposition of Germany, held in Leipzig the latter part of August, reports to his company that the European market for American pictures is excellent and that there will be more American-made films shown in Europe than ever before. He says:

"Europe is hungry for motion picture entertainment, and the building of new picture theatres is going on apace in practically all of the European countries. The countries where the devastation of war was felt the most, which were without much in the line of amusement seem to be the most eager for more theatres and for American films. They learned something about America from our participation in the war and the landing of our millions of troops, and they want to learn what they can about us through the motion picture."

HANSEN SERIAL OCT. 17.

Her First Chapter Story Called "The Phantom Fox."

Jannita Hansen's first serial production will be released by Pathe Oct. 17. It is titled "The Phantom Fox."

Pathe has a number of serials in production and they will be released as follows in the order named: "Velvet Fingers" in December, and the others, "Double Adventure," featuring Charles Hutchinson, Ruth Roland in "The Avenging Arrow," "The Fourth Hour" with Mr. Hutchinson and a George B. Seitz production co-starring Warner Oland and Jannita Hansen, after January 1.

Work on San Mateo Studio.

San Francisco, Sept. 22. Actual construction work on the first four units of the twelve-stage motion picture production establishment of the Pacific Studio Corporation at San Mateo was begun last week. They are scheduled to be completed not later than Oct. 15.

Baker's Last for Cosmo.

George B. Baker has started work on "Prison" by Frank R. Adams for Cosmopolitan with Norman Kerry and Zona Keefe heading the cast. He has made his own continuity and Joseph Urban will do all the interiors. This will be Baker's last for Cosmopolitan before he starts with his own company.



"EARTHBOUND"

**BASIL KING'S
powerful story
of the
unseen world**

**George Louis Tucker's
statement**

"There is a message in 'Earthbound' that the wide world is greatly and deeply interested in. I sincerely hope that everyone who liked my production of 'The Miracle Man' will go to see 'Earthbound.'"

**Gertrude Atherton
fascinated—**

"I was enthralled, not only because the story itself is intensely interesting, but because it is unique. Nothing of the kind has ever been done—a unique idea presented with the most perfecting artistry."

**Gouverneur Morris deeply
moved—**

"That astounding drama which yesterday passed with unutterable dignity before our astounded eyes! Dignity, power, passion, drama—my heart almost stopped beating! No great work of art has ever held me more spellbound."

"Never have I been more spiritually uplifted by a closing scene and a closing line—or more comforted."

**Maurice Tourneur's
tribute—**

"The most interesting subject that has ever been screened. The production of 'Earthbound' marks a distinct advance in the art of motion pictures."

FOUR lives bound together by a common creed—"No God—no Sin—no Future Life."

Two men and two women torn by the conflict between loyalty and passion.

Then inevitable disaster—and for one of them a headlong plunge to death.

Is the soul swept from earth the moment it is freed from the body? Or does it—earthbound—still share the violent emotions which the living must endure?

Does the personality change with death—how long do the old interests go on?

Is there growth and progression even after the shadowy barrier has been crossed?

Basil King's "Earthbound" is a gripping story of personalities reaching back and forth across this barrier.

It is a subject to which Basil King has devoted years of intense personal study. He brings to this great narrative an intimate knowledge of men and women, of their wants and emotional experiences.

"Earthbound" is a remarkable lifting of the veil that stands between this life and the next—a motion picture endowed with a power and human poignancy that can be found in no other form of art.

The year that it has taken in creation began a new era for the screen.

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